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LAST TRIBUTE TO VETERAN 'CELLIST

Frederick Bergner, for Over Fifty
Years a Philharmonic
Player, Dies.

Orchestra Plays Funeral March of Beethoven's
"Eroica" Symphony at an Impressive
Memorial Service in Carnegie Hall—Was
Eighty Years Old Last February.

A last tribute was paid to the veteran 'cellist, the late Frederick Bergner, for fifty-four years a member of the Philharmonic Society, Wednesday afternoon, in Carnegie Hall, when members of the orchestra played the funeral march from Beethoven's "Eroica" symphony. Mr. Bergner died Sunday night.

Never before had such an unusual honor been paid to a member, but "Der Alte Bergner," as he was called by all, was an unusual man. He had served the society longer and more faithfully, and in more ways than any one ever associated with the organization in the sixty-four years of its existence. This memorial service, therefore, was an expression of the society's appreciation "in the language he loved the best," as one member said, of all he had done for them.

Frederick Bergner ceased to take part in the Philharmonic concerts in 1903, when, after fifty years of continuous service, he retired from active membership.

Mr. Bergner was born in Donau-Eschingen, Germany, on February 1, 1827, and recently celebrated his eightieth birthday. His early musical education was obtained in Germany. He came to America in 1847, and in 1853 joined the Philharmonic Society. In addition to his work in the organization, he was well known as a teacher of the 'cello, and with Theodore Thomas and William Mason, he was one of the group of musicians who did much for chamber music in America. He was a member of the famous Thomas-Mason quartette, which included, besides himself, William Mason, Theodore Thomas, George Matkze, and Joseph Mosenthal.

It is told of him that when Rubinstein visited this country in 1870, he tried to persuade Bergner, who had achieved by that time the reputation of being the greatest 'cellist in America, to return to Europe with him. Rubinstein's assurance that he could make a great fortune by so doing, made no impression on Bergner. His place was in America, he told the composer; there was a great work to be done here in educating the people in music, and it was his duty to remain.

MISS ABBOTT SUES CONRIED.

American Opera Singer Brings Action for
Annulment of Contract.

Bessie Abbott, the young American opera singer who has been identified with the Metropolitan Opera Company during the past two years, has brought suit against Heinrich Conried for the annulment of her contract, according to an announcement made on Thursday.

It is understood that the singer bases her claim upon the ground that she has not had this season the number of appearances that were promised her. Mr. Conried declares he will contest the suit.



Mme. Emma Eames-Story, the American Prima Donna, from the Famous Painting by Her
Husband, Julian Story, Whom She is Suing for Divorce

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FARRAR'S DEBUT IN BOSTON A TRIUMPH

Demonstration Over Her Return
Unparalleled in History
of The Hub.

Crowds Stand in Line All Day Waiting for the
Sale of Admission Tickets for Performance
of "Faust" and 2,000 are Turned Away—
Warm Praise from Leading Critics.

BOSTON, April 2.—Geraldine Farrar's return home last evening, when she sang *Marguerite* in the Metropolitan Opera Company's opening performance of "Faust" at the Boston Theatre, drew a greater crowd than even Patti in the zenith of her career was ever able to attract. The excitement attending the Melrose soprano's first appearance here since she went abroad to study seven years ago, and the royal welcome she received are unprecedented in the annals of music and the drama in this city.

As early as six o'clock in the morning people began to form in line, to wait a whole day for the sale of admission tickets in the evening. There was no hope of securing seats, but such was the eagerness of the crowds to hear Miss Farrar that they were willing to expose themselves to the utmost degree of exhaustion to attain their desire. There was a large number of women in line and when the doors were finally opened and after a tumultuous scene, hundreds had to be turned away, many of the women burst into tears. The theatre has a seating capacity of 3,172, but it was estimated that there were 4,500 people inside after the curtain rose and that between two and three thousand were turned away.

Fred Rullmann, of the managerial staff of the Metropolitan Opera House, declared that the whole thing was a novelty in his experience.

"I have been in the business about all my life," said he, "and, in my opinion, this demonstration and outpouring of people is positively the greatest that the country has ever seen."

The audience did not recognize Miss Farrar when she appeared in the vision to *Faust*, but an overwhelming outburst of applause greeted her when she unostentatiously joined the village people in the Kermess, and after the garden scene she received a still greater ovation and a profusion of floral gifts.

"The voice proved to be somewhat light but of excellent carrying quality," writes Louis C. Elson in the "Advertiser." "The 'Jewel Song' was not given with Melba's coloratura, but there was a freshness and sympathetic quality to all Miss Farrar's work that gave it an indescribable charm, a charm of purity and simplicity that one very seldom gets in an operatic performance. Her acting was wonderfully genuine. Her Boston debut was a triumph."

"In a single word, she is the born actress, who has ripened her natural endowments, young as she is, by very intelligent study and practice," writes H. T. Parker in the "Evening Transcript." "She happens still further to be an actress with a singing voice and with a considerable aptitude for the art of song and with much training in it. Therein has Fate been doubly kind to her. Nay, it has been triply so; for it has given her, for the time, the ardor, the buoyancy, the alertness, the charm of youth, the charm that glimmers even its complementary shortcomings."

COVENT GARDEN ENGAGES MME. JOMELLI

Popular Soprano Will Also Sing at the Manhattan Opera House Next Season.



MME. JEANNE JOMELLI

Dramatic Soprano Who is Establishing Herself in the Forefront of Operatic Singers—She Has Just Been Engaged to Sing at Covent Garden

Jeanne Jomelli, the well-known and popular dramatic soprano, who is to grace the stage of the Manhattan Opera House next year, has been engaged for both Spring and Autumn seasons at Covent Garden, London.

Mme. Jomelli is a native of Amsterdam, Holland, where she received her first training in music. Her love for the art was manifested at an early age, in fact, she was but five years old when systematic lessons on the pianoforte were begun. Until she was fifteen years old she received three lessons a week, and showed such talent and application that were it not for the discovery that she was the fortunate possessor of a remarkable voice, she would have become a pianiste who could rank with the greatest performers on that instrument.

Her first teacher of voice was Messchaert, whose work with her was so successful, that when she went to Stockholm, after several years of study, that master told her that she had absolutely no faults to unlearn. After profiting from the instruction of Stockhausen, she spent some time under Massenet, in Paris. Jacques and Hartog, also, gave her of the best they had to offer.

Before she was seventeen, she had made her debut at the opera house in her native city, in "Romeo and Juliet" under Van der Linden, winning an immediate and noteworthy success. This, contrary to the desire of her parents, who were much opposed to an operatic career for their attractive daughter.

For love of them she gave up her plans for the brilliant and changeable life of the prima donna, but had her dutifulness rewarded at the death of her father, which occurred soon after, by winning over her mother to her own way of thinking. She made her first tour with a concert com-

pany to Dutch India, a trip which led her to many of the large cities of the world. For several years thereafter, Mme. Jomelli sang in the principal cities of Europe, winning her most marked triumphs in Berlin, Paris and London, where public and press were unanimous in their expressions of the highest praise. The singer's talents are versatile. *Elvira* in "Don Giovanni," *Marguerite* in "Faust" are no better sung or interpreted than *Elizabeth* in "Tannhäuser," *Elsa* in "Lohengrin" or the heavier Wagnerian rôles.

HAMMERSTEIN AFTER YAW.

Impresario Wants California Soprano for Remainder of Manhattan Season.

Oscar Hammerstein is negotiating with Ellen Beach Yaw, the California soprano, with a view to adding her to his list of singers for the last two weeks of the season at the Manhattan Opera House.

It is Mr. Hammerstein's intention to give opera every night during the last fortnight and to do this he will have to make additions to his company. He will engage a basso to assist Mr. Arimondi. Miss Yaw, who is noted for the phenomenal range of her voice, is now touring in the West.

Musician Attempts Suicide.

NEW ORLEANS, LA., March 29.—While waiting for a Louisville and Nashville train to take him to New York from this city this morning, Bruno Boehm, the well-known first violinist of the San Carlo Opera Company, attempted to end his life. He ran from the station and threw himself in front of an electric car. A police officer dragged him out before he was killed. Boehm was scratched considerably by being dragged by the guard in front of the car wheels. T. E. F.

YOUNG PEOPLE HEAR WAGNER EXCERPTS

Frank Damrosch Ends Series of Educational Concerts in Carnegie Hall.

With a programme that showed a temporary departure from the policy that has been pursued all through the Winter, Frank Damrosch brought his series of Young People's Symphony Concerts to a close at Carnegie Hall, New York, last Saturday afternoon.

In his introductory remarks Dr. Damrosch explained that it had been decided to interrupt for the time being the series of programmes illustrating the development of the various dance forms and their influence on music, on account of the season of the year. Addressing both the juvenile and adult sections of the audience he pointed out that it was their duty to do all in their power to promote interest in the best music and discourage the taste that prevails to so marked a degree among New York amusement seekers for music of the most trivial nature.

The orchestral numbers were Goldmark's overture, "Spring," Handel's "Largo," the preludes to "Lohengrin" and "Parsifal," the overture to "Tannhäuser" and the "Good Friday Spell" from "Parsifal," in which David Mannes played the solo violin.

Charles Gilibert, the buffo-basso of the Manhattan Opera House, appeared as the soloist and won the hearts of all his hearers by his excellent and finely controlled voice and the consummate art that made each of his numbers a model of exquisite finish and faultless taste. "The Legend of the Sage Brush" from Massenet's opera, "Le Jongleur de Notre Dame," and four chansons, "Je connais un berger discret" by Wekerlin, Grétry's "Air à danser," Monsigny's "Rose et Colas" and one of Yvette Guilbert's favorites, "Margoton," constituted his programme offerings. To these he added two more in response to the popular demand.

LHEVINNE PLAYS IN PITTSBURG CONCERTS

Emil Paur and His Orchestra Introduce Brilliant Russian Pianist.

PITTSBURG, PA., April 1.—Last week Pittsburghers had their first opportunity of hearing a pianist who has been received with enthusiastic acclaim in every city in which he has appeared in the course of his present extensive tour and his first visit to this country last year. Josef Lhévinne appeared as the soloist of the Pittsburgh Orchestra's concert on Friday and again on Saturday when the same programme was presented.

The young Russian played Rubinstein's D minor concerto with remarkable power and brilliancy. His technique is facile, crisp and clean-cut, his fingers seem to be equally developed and his powers of endurance bear out the impression that his muscular figure makes when he first comes on the stage. The first and last movements of the concerto were given with fine animation and virility, the second gave the artist opportunity to produce a singing tone of unusual depth and color. He also gave two Chopin numbers and Rubinstein's "Staccato Caprice" as an encore, which was demanded with an insistence that could not be ignored.

The orchestra's principal offering was Beethoven's fourth symphony, which Mr. Paur and his players presented with a broad grasp of its essential significance and appreciation of the demands it makes for the utmost care in matters of detail. The audience was not slow to express its approval of the manner in which it was given, nor did it fail to enjoy the overture to Wagner's "Der Fliegende Holländer" and Rossini's "William Tell" overture, which completed the purely orchestral portion of the programme.

RISKS LIFE TO APPEAR WITH CALVE

Emma Trentini Sings When Ill and Suffers Serious Relapse.

Emma Trentini, the popular little *Musetta* and *Frasquita* at the Manhattan Opera House, who is considered "l'enfant terrible" of the company, is slowly recovering after a narrow escape from death, due to her determination to sing at Melba's farewell performance and Calvé's initial appearance last week.

Miss Trentini had been ill for two weeks but went through with her part in "La Bohème" on Monday of last week with reckless abandon, and, though she had to spend the interval between the two performances in bed, determined to sing her accustomed rôle of *Frasquita* in the production of "Carmen," with Calvé in the title part on Wednesday evening. So on Wednesday afternoon she told her physicians that she felt so much better they need not call during the evening. At seven o'clock although almost too ill to stand, she insisted that her maid dress her, and a few minutes afterward the stage doorkeeper at the Manhattan was surprised to see the little singer hurrying past on the way to her dressing room.

Mme. Gilibert meanwhile had been cast to sing the rôle of *Frasquita*, and had her costume on when Miss Trentini appeared on the stage ready to go on and begged Mr. Hammerstein to permit her to sing.

"I want to go back to Italy and say I have sung with Mme. Calvé," she said, and her appeal went to the director's heart.



Photo by Mishkin.

EMMA TRENTINI

Popular Soprano at the Manhattan Who Has Been Dangerously Ill

He arranged with Mme. Gilibert, and Miss Trentini was permitted to sing.

Soon after the curtain fell on the final act Miss Trentini became so ill that she was taken home in great haste. There she lay for several days in a critical condition, but early in the week she began to improve. Her physicians say that if she takes a complete rest now her recovery seems assured.

Charles Anthony
Pianist and Teacher

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EMIL PAUR WILL BE ABSOLUTE DICTATOR

Pittsburg Orchestra to be En-
larged—Henry Bramsen
Leaves.

PITTSBURG, April 1.—The greatest change in the management of the Pittsburg Orchestra through the new contract with Emil Paur lies in the fact that Director Paur, as the conductor will be called, will be absolute dictator, unhampered and free to do as he pleases, with only the orchestra committee of the Art Society to account to.

Instead of sixty-five players, as during the present season, there will be eighty musicians for next year. Mr. Paur, who goes to Europe each Summer after recruits for the orchestra, will leave earlier this year than usual and expects to be able to bring back many talented musicians with him. The present orchestra will be retained almost in toto, but the additional fifteen players planned by the Art Society will be added.

This season and other seasons when the orchestra has made trips to other cities the number of men has been cut down. On the long tour made this year only fifty-two players composed the orchestra for the greater part of the trip. Director Paur is opposed to separating the orchestra at any time and will not permit it in the future, though the out-of-town trips are to be continued.

Henry Bramsen, 'cello soloist since the beginning of the Paur régime, is to leave at the close of the season and go to Chicago. In his place it is probable that Henri Merck, first 'cellist while Victor Herbert was conductor of the orchestra, will be induced to come back to Pittsburg from Brussels, his home, where he went when he left the Pittsburg organization.

The guarantee fund of \$42,000, representing forty-two guarantors, at \$1,000 each, was easily secured, according to Edwin Z. Smith, who declares that the reducing of the number of guarantors is a great advantage, inasmuch as many more desirable seats will be available to the general public than were possible when the guarantor list was larger.

TO AID MACDOWELL FUND.

Mendelssohn Glee Club to Depart from
Custom for Worthy Object.

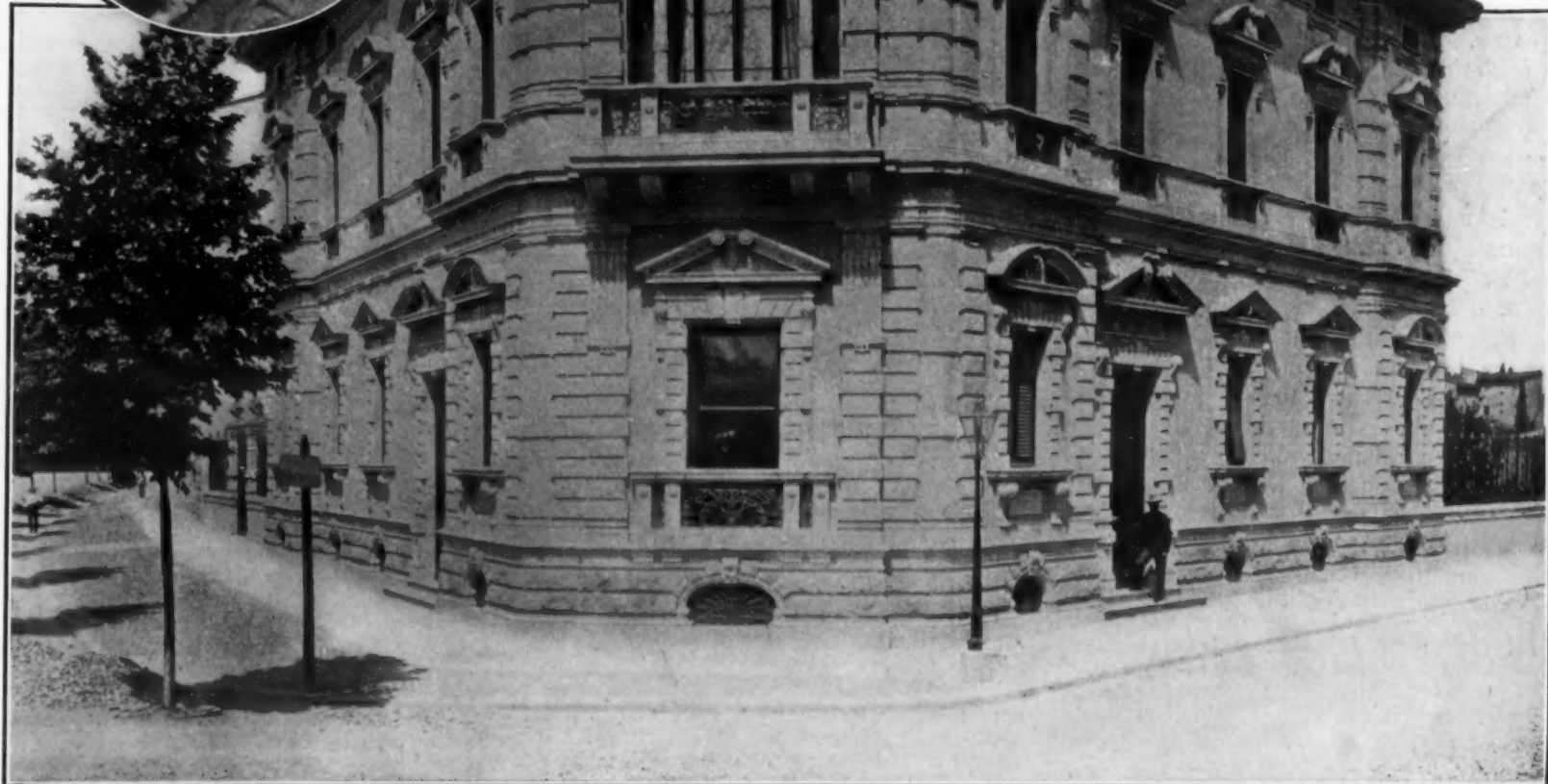
The Mendelssohn Glee Club of New York is about to give a concert for which tickets may be purchased for the first time in its history of over forty years. The concert, which is for the benefit of the club's Edward MacDowell fund, will take place at Mendelssohn Hall, New York, on the evening of April 9.

The club will sing several compositions by MacDowell, Elgar and Mosenthal and will have as its guests for the evening Mrs. Florence Low, soprano, who is a pupil of Jean De Reszke, and the New York Symphony Club, David Mannes, conductor. Tickets may be obtained at \$5 each from the president of the club, Benjamin Prince, 71 Broadway. In response to the club's invitation many prominent women have become patronesses and responsible for four tickets each, already assuring the financial success of the concert.

Would Not Take Part in "Parsifal."

BERLIN, April 1.—According to a private report received here Mme. Schumann-Heink declares that her name was used without authority on the programme for "Parsifal" at the Metropolitan Opera House last week. She says she would never take part in "the great robbery."

A Millionaire Opera Singer Whose Fortune Does Not Tempt Him to Abandon His Career



AMADEO BASSI, OPERA TENOR AND HIS PALATIAL HOME IN FLORENCE

Most men, at least most millionaires, are content to spend their lives in the luxurious leisure to which they think their millions entitle them. This is not the case with Amadeo Bassi, the popular tenor at the Manhattan Opera House, who despite the fact that his worldly possessions may be reckoned by no less than six figures, is one of the most hard-working men on the operatic stage.

It is only between whiles that he can enjoy his palatial home in Florence, Italy, which nevertheless is always kept in readiness for him, for the servants never know just when their master and mistress will come on a flying visit in their automobile. Then there is a delightful family reunion. Their little son is brought from the military school and gets petting enough to compensate for the lack of it at other times.

Signora Bassi, herself an admirable mu-

sician, is of invaluable assistance to the tenor. She studies every rôle with him, and never a performance passes that does not see the vivacious young matron behind the scenes, nervously listening to every tone that her husband sings. Their devotion to each other is as amusing to watch as that of a newly-wed couple, although they have been married over seven years. Mr. Bassi is still a long way from forty and Mrs. Bassi just about twenty-two years old.

BONCI WOULD COMPROMISE.

Tenor Offers to Divide His Time Between
the Rival Opera Houses.

Alessandro Bonci has proposed to Oscar Hammerstein that they compromise their misunderstanding as to the tenor's contract. He wants to sing for two months at the Manhattan Opera House and then go to the Metropolitan for the rest of the season.

The other opera house will open a month later than the Manhattan, which will allow Signor Bonci four weeks there. He desires to go to the Metropolitan at the close of the first month of the season, which will give him two months in all with Mr. Hammerstein.

"I have declined to consider any compromise," Mr. Hammerstein said when asked afterwards as to his decision, "and I expect Signor Bonci to sing only at the Manhattan, as his contract with me requires."

It is said that Mme. Schumann-Heink also wishes to divide her time between the two opera houses. Mr. Hammerstein declined to grant her request on the ground that her contract binds her to appear only at the Manhattan.

PLAYS OWN CONCERTO.

Dr. Herman Schorcht's Composition a
Work of Decided Merit.

Dr. Herman Schorcht, formerly of Buffalo, but who now has a very flourishing conservatory on East Broadway, New York, played his own piano concerto with orchestra at a recent concert given by the German Liederkrantz.

Dr. Schorcht, who is a pianist and composer of superior attainments, created much enthusiasm by his scholarly and artistic playing. His concerto reveals much originality of treatment and beauty of thematic material, which at his hands received a delightful rendition. Dr. Schorcht is meeting with much success as a pianist and educator.

Charles W. Strine III in Boston.

Charles W. Strine, road manager of the Conried Metropolitan Opera Company, is seriously ill of appendicitis at the Boothby Hospital in Boston. Ernest Goerlitz, Mr. Conried's New York assistant, left for Boston on Sunday night.

NEW ORCHESTRA PLAYS.

Manuel Klein's Organization Makes Its
Debut at Hippodrome.

Despite the inclement weather Sunday night, Manuel Klein's newly organized orchestra received a royal welcome by a fair-sized audience at the Hippodrome in New York. The orchestra presented works of Wagner and Gounod and closed its programme with Tschaiowsky's festival overture, "1812."

Mr. Klein appeared to excellent advantage as a director and the first appearance of the band was remarkable for the unity and precision that characterized the several presentations.

Frederick Weld, who sang selections from "Pagliacci" and "Carmen," and Louise Gunning, who sang "Le Printemps," by Stern, and other selections, were the soloists.

LONDON, March 27.—The Berlin correspondent of the "Daily Mail" says Maude Roosevelt, President Roosevelt's cousin, has signed a contract to appear at the Municipal Opera House, at Elberfeld.



JOSEPH LHEVINNE

IN AMERICA UNTIL MAY 1, 1907

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MELBA SAILS; PLANS FOR PROPOSED OPERA

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Oscar Hammerstein Bids Farewell to His Prize Prima Donna as She Leaves for Brussels After a Series of Triumphs in New York.

Mme. Nellie Melba, whose season at the Manhattan Opera House has amounted to a series of triumphs, sailed on the *Kaiser Wilhelm der Grosse*, Tuesday for Brussels. Before leaving the prima donna made known the fact that she has been promised unlimited financial support for the proposed \$5,000,000 opera house in which Oscar Hammerstein is said to be interested.

It is understood that Senator Clark of Montana is deeply interested in Mme. Melba's plan, and that an attempt will be made to secure one of the city parks for the site of the new temple of music.

Mme. Rosina Lhévinne, who has been pier to bid farewell to his prize prima donna Tuesday. He carried a gilded cage containing a canary, which he handed to Mme. Melba together with a card bearing this inscription:

To Mme. Melba:

To you, the brilliant songstress fairy,
I give in friendship this canary.
If ever we should part in rage,
I'll swallow the canary and you the cage.

OSCAR HAMMERSTEIN.

Mme. Melba has agreed to return to New York next year to sing five new rôles, including *Senta* in "The Flying Dutchman," *Juliette* and *Hélène*. As the steamer glided away she called to her impresario:

"Au revoir, Oscar! Au revoir until next season."

Whereupon Mr. Hammerstein answered, "Au revoir, Nellie, au revoir!"

FIRST RECITAL OF ROSINA LHEVINNE

Wife of Russian Pianist Entertains Large Audience in Mendelssohn Hall, New York.

Mme. Rosina Lhévinne, who has been heard in four hand compositions with her husband, Josef Lhévinne, gave her first piano recital in Mendelssohn Hall, Tuesday afternoon. The programme comprised Saint-Saëns's transcription of the final fugue from Beethoven's quartette in C major, Op. 59, No. 3, Tausig's arrangement of a theme (Andantino) in B minor and variations, and a Barcarole by Ljadow. Mme. Lhévinne also played Chopin's sonata in B minor, Schumann's "In der Nacht," Liszt's "Waldehrauschen," etudes by Scriabine, and Schloetzer, and Moszkowsky's waltz.

Mme. Lhévinne demonstrated her pianistic ability in no uncertain manner, and proved to the delight of her hearers that she is an artiste of much charm and scope. Among many characteristics contributable to her success may be mentioned her unaffected style, beautiful tonal coloring, and a clean cut technique. She was greeted by a large and enthusiastic audience which was insistent in its recalls and appreciation of her ability.

"BELSHAZZAR" SONG BY BOSTON CHORUS

Mollenhauer Conducts the First American Production of Old Oratorio.

Boston, April 1.—Handel's "Belshazzar" was given for the first time in America last night in Symphony Hall by the Handel and Haydn Society, under the direction of Emil Mollenhauer. Assisting the chorus was the Boston Festival Orchestra and a most capable corps of soloists: George Hamlin for the *Belshazzar* music, Isabelle Bouton for *Cyrus*, Emily Stuart Kellogg for *Daniel*, Mrs. Kileski-Bradley for *Nitocris* and Watkin Mills for *Gobrias*.

Though written when Handel was at the zenith of his powers, this oratorio is one of the least satisfactory that he produced. This is partly to be attributed to the inanity of the text supplied by Charles Jennens, but Handel himself has adhered with tiresome monotony to the succession of set forms considered indispensable in his day, and he has clothed these forms with music singularly lacking in inspiration. There are some numbers, however, both solo and concerted, capable of fine dramatic effect and of these the soloists and chorus took full advantage.

George Hamlin's singing revealed admirable mastery of vocal technique and excellent schooling in regard to tone production. His refinement and breadth of style made a deep impression on the audience.

Emily Stuart Kellogg had an ungrateful part to sing but her rich contralto and keen musical intelligence and taste made it one of the most notable features of the performance. Mme. Bouton sang the *Cyrus* music with declamatory skill and power, while Mrs. Bradley did all that could possibly be done with *Nitocris*. Mr. Mills was, as always in oratorio, authoritative and moving.

The chorus's work was characterized by its familiar excellence in regard to volume and virility of tone, careful adjustment of the parts and precision in matters of detail, giving evidence of thorough preparation of the task it had set itself.

CARL FIQUÉ'S OPERETTA.

"Der Falsche Mufti" Presented Under Composer's Direction in Brooklyn.

For the second time within five years, Carl Fiqué, director of the Brooklyn Quartette Club, presented on Tuesday evening his operetta "Der Falsche Mufti" at Prospect Hall, before a large and appreciative audience. The work was given with a chorus of fifty voices and an orchestra of twenty players.

Katherine Noack-Fiqué appeared in the leading rôle, *Zaride*, displaying a beautiful soprano voice. Other soloists were Caroline Wilkens, William Bartels and Hermann Koeln.

The first part of the programme was devoted to orchestral numbers given under the direction of Mr. Fiqué.

Hammerstein's Profit \$25,000.

Oscar Hammerstein announced to a representative of MUSICAL AMERICA that his profits for the first season of the Manhattan Opera House would amount to \$25,000.

Calve Engaged for Festival.

William R. Chapman, the conductor of the Maine Festival, signed a contract with Mme. Calvé on Wednesday, engaging her as soloist for the festival next October.

CALVE APPEARS AS HAMMERSTEIN STAR

New York Hears Noted Soprano as "Carmen" Again After Long Interval.

ONE WEEK AT THE MANHATTAN

Wednesday, March 27—"Carmen": Mmes. Calvé, Donalda, Trentini, Glacina; M.M. Dalmores, Ancona, Gilbert, Daddi, Mugnoz, Reschiglian.

Saturday, March 30, Matinée—"Cavalleria Rusticana": Mmes. Calvé, Severina, Glacina; M.M. Dalmores, Sevelhac, "I Pagliacci"; Mme. Donalda; M.M. Bassi, Sammarco, Sevelhac, Venturini.

Evening—"Fra Diavolo" Mmes. Pinkert, Glacina, M.M. Bonci, Gilbert, Arimondi, Fossetta, Venturini, Gianoli-Galletti.

Monday, April 1—"Carmen," with Mme. Calvé.

Wednesday, April 3—"Marta": Mmes. Donalda, de Cisneros; M.M. Bonci, Arimondi, Gianoli-Galletti, Mugnoz.

The first appearance of Mme. Calvé at the Manhattan Opera House on Wednesday of last week drew a large audience as a matter of course, for Calvé's *Carmen* has for years been popularly considered the nearest approach to an ideal impersonation of the Merimée-Bizet heroine that the present generation has produced. There were no fewer than 720 carriages at the door, the largest number of the season.

Associated with the new "star" were Charles Dalmores as *Don José*, Pauline Donalda as *Micaëla*, Mr. Ancona as *Escamillo*, Emma Trentini and Mme. Glacina as *Frasquita* and *Mercedes*, Messrs. Gilbert and Daddi as *Dancairo* and *Remendado*, Mr. Mugnoz as *Zuniga* and Mr. Reschiglian as *Morales*. This is the familiar cast of the Manhattan production of the opera that holds the record number of performances of Mr. Hammerstein's first season.

Excepting for undeniable deterioration in the quality of her voice, which has lost much of its sensuous richness, and a rather unfortunate increase of avoirdupois, Calvé's *Carmen* remains in its salient features much the same as the portrayal the singer made familiar to the American public during her connection with the Metropolitan Opera House. She is as recklessly capricious as ever, both in regard to the musical text and in her stage antics, but her impersonation now lacks much of its former subtlety and seems coarser-grained. At the same time, despite in-artistic vagaries, her cigarette girl retains her ability to exert a potent charm over a large section of the opera-going public, a fact that was again demonstrated on Monday night when the singer made her second appearance in this rôle.

On Wednesday she caught her foot in one of the ruffles of her skirt with a rip that sent a titter through the theatre, and again unconsciously appealed to the audience's sense of the ludicrous when she threw herself upon *Don José* at the end of the second act expecting him to carry her off the stage. Mr. Dalmores, although stronger and more athletic than the average man, staggered under his burden and was reduced to dragging her off.

Owing to the uncontrollable capriciousness of the new-comer, Mr. Campanini found it difficult to keep the performance running with anything like the smoothness and nicety of balance that have hitherto made "Carmen" at the Manhattan so remarkable a production. On Monday there was some improvement in this respect, the principals having grown more accustomed to each other. Mr. Dalmores also was in better voice and sang with fire and eloquence. Mme. Donalda, with her pure voice and winsome appearance,

was on both occasions a most appropriate *Micaëla*. On Monday the *Frasquita* and *Mercedes* were Mmes. Lejeune and Severina, but the change was not for the better. The audiences on both occasions were very large, but they were conservative and somewhat perfunctory in applauding the star.

In "Cavalleria Rusticana" on Saturday afternoon Calvé presented *Santuzza* in a manner that raised it as a sincerely impassioned and artistically finished performance far above her *Carmen* of to-day. Her voice was more agreeable and her work throughout more convincingly genuine. Again she had an admirable partner in Mr. Dalmores as *Turiddu*. "I Pagliacci" was given first, with Mme. Donalda and Messrs. Bassi and Sammarco in their familiar rôles, in which they have won admiration.

LAST OF KNEISEL QUARTETTE SERIES

Faure's Piano Quintette is Played As a Novelty in New York Concert.

The last concert of the Kneisel Quartette, which closed its fifteenth season in New York, took place Tuesday evening in Mendelssohn Hall. A novelty was presented in the shape of Gabriel Fauré's piano quintette in D minor, in which the quartette had the able assistance of Mme. Helen Hopekirk.

The composition has grace and delicacy, but at times seems lacking in contrast. The third movement is charming in thematic material and piquancy, and the players were warmly greeted after each part.

The second movement of C. M. Loeffler's strong sextette in A minor was given with the assistance of Max Zach, viola, and J. Keller, cello, who also played the Brahms's Sextette in G major. Both compositions made a deep impression and were played with the authority and resiliency for which the organization is justly famed.

Prolonged and hearty applause greeted Alwin Schroeder, who played Bach's 'cello Sonata in C major, unaccompanied, in which the venerable artist displayed admirable taste and unaffected nobility, and the many qualities which have made his work in the quartette so effective. An extra concert is announced April 30, out of compliment to the 'cellist who will make his farewell.

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CANDLES BLOWN OUT IN HAYDN SYMPHONY

Gilbert Consoles Audience for Gadski's Inability to Appear.

New Yorkers who attended the extra concert of the New York Symphony Orchestra in Carnegie Hall last Sunday principally to hear Mme. Johanna Gadski in a farewell appearance for this season, were doomed to disappointment, as the German soprano, owing to a sudden hoarseness, did not appear. Her place on the programme was taken by Charles Gilbert of the Manhattan Opera House, who had sung in the same place on the previous afternoon and who was accorded a reception that left no doubt as to the audience's satisfaction with the choice of a substitute.

The overture to "Tannhäuser," which has fairly made a record this year as a popular number with the conductors of orchestras, served to create a spirit of good understanding between the players and the audience at the outset. As a result, the succeeding features of the programme were listened to in a particularly appreciative mood. Tschaikowsky's "Nutcracker Suite," as given by this organization, was in effect a series of dainty miniatures, delighting the listener's fancy. Elgar's variations on an original theme proved the least grateful of the day's offerings. To the average audience, and especially the Sunday concert public, this scholarly work of the eminent English composer is unattractive and long-drawn-out. The closing number was Haydn's so-called "Farewell" symphony, the last movement of which was so conceived by Haydn that the players should one by one, blow out their candles and leave the room.

The precedent of extinguishing the candles in turn was followed on Sunday, adding an effective touch to the last New York appearance of this popular orchestra this season.

Mr. Gilbert repeated several of the numbers he had sung the day before under the other Damrosch, but in the case of this artist's interpretations repetition only makes the heart grow fonder. Massenet's "Legende de la Sauge" was again admirably sung and enthusiastically applauded. Later the singer gave the serenade from Mozart's "Don Giovanni," Grétry's "Air à danser," Wekerlin's "Je Connais un Berger discret," the old French chanson "Margoton" and as an encore, Wekerlin's "Le Rosier Blanc."

From a North Country paper: "The end of the song was greeted with loud applause." Well meant, no doubt; but it hardly sounds complimentary to the singer. —London "Telegraph."

BENEFIT FOR SANTLEY.

Noted Musicians to Contribute Talents to Aid Famous Baritone.

LONDON, April 1.—The arrangements for the "Santley" Jubilee Concert, which is to be given in honor of Charles Santley, the noted baritone, at the Royal Albert Hall on Wednesday afternoon, May 1, at three o'clock, have now been completed.

The following artists have generously offered their services: Madame Albani, Suzanne Adams, Clara Butt, Ada Crossley, Kirkby Lunn, John Coates, Ben. Davies, Josef Hollman, Fritz Kreisler, Edouard de Reszke, Kennerley Rumford, and Mr. Santley. During the intermission a presentation will be made to Mr. Santley, which will take the shape of a cheque subscribed by his countless friends and admirers. Contributions will be gratefully received by the treasurer, Sir Douglas Straight, or the secretary, the Earl of Kilmorey, K. P., at the Royal Albert Hall, S. W.

TRENTINI WILL STAY HERE.

Italian Soprano Will Spend Summer in America Studying English.

Emma Trentini, the Manhattan Opera House soprano, whose serious illness is recorded in another column, has decided to spend the Summer in America.

"I like America," said Miss Trentini a few days ago, "and I will not go back to Milan this year. I cannot undertake the sea trip."

The singer will employ her Summer in the study of English, and it is Mr. Hammerstein's present intention to exploit her in English comic opera in a couple of seasons. Next year, however, she will continue to sing her parts of this year and also many new parts, including rôles in the new Opéra Comique.

HERBERT'S SUNDAY CONCERT

Composer and Conductor Begins Spring Series at Daly's Theatre, New York.

Victor Herbert began his Spring series of Sunday night concerts at Daly's Theatre, New York, last Sunday, when he and his orchestra presented a programme that contained something to satisfy widely varying tastes.

Gomez's "Il Guarany," Enrico Burck's "The Gypsy," Massenet's "Scenes Neapolitaines" and numbers by Lund and Ponchielli were followed by five of Mr. Herbert's compositions, to which a series of encores had to be added. Blanche Duffield's sweet soprano was advantageously displayed in Bishop's "Lo! Hear the Gentle Lark" and a song by Herbert, "An Easter Dawn." The theatre was well filled.

"WE ARE IN SOCIETY."

New Operetta Performed by Amateurs in Washington, D. C.

WASHINGTON, D. C., April 1.—"We Are in Society," a musical comedy written by Phelps Brown of this city, made quite a hit during its three nights run at the Belasco Theatre. The characters were taken by society people who were thoroughly at home in this opera of their set. Mrs. Thomas C. Noyes presented the title rôle effectively. She was admirably supported by Dr. Alfred Hopkins, LeRoy Gough, Phelps Broom, George O'Connor, Mrs. Mitchell, Mrs. James Mitchell, Olga Converse, Mrs. James Howe, Edith Spofford and a chorus of forty young women.

The orchestra was under the direction of Harry Wheaton Howard and the stage management was looked after by Percy Leach. The whole performance had more the air of a professional troupe than one of local amateurs. The proceeds of "We are in Society" will be devoted to the National Junior Republic.

CHAMBER MUSIC CONCERT.

Faculty of German Conservatory Plays Trio by One of its Members.

An interesting concert of chamber music was given Wednesday of last week by members of the faculty of the New York German Conservatory of Music, at which one of the interpreting artists, Julius Lorenz, pianist, also appeared in the rôle of composer. A very pleasing trio of his writing was played by the composer at the piano; Hjalmar Von Dameck, violinist, and William Ebann, cellist.

The other numbers on the programme were a Sonata for violin and piano by Smith N. Penfield, and songs by Wagner and Allitsen sung by Edward Bromberg.

CHURCH SINGER FOR OPERA.

Edward McAllister to Sing Tenor Roles on Italian Stage.

The latest of young Americans to try his fortunes on the opera stage is Edward McAllister, who has made a name for himself on the local concert stage, in oratorio and in church work.

Mr. McAllister has for several years been a pupil of J. H. Motlev, the well-known teacher and soloist at St. Patrick's Cathedral. The talented young singer intends leaving for Italy in the Fall, thinking most easily and successfully to increase his repertoire of Italian opera in the land of its birth.

Melba Annex at Babies' Home.

The Home for Blind Babies in New York, to which Mme. Melba contributed the fund from the sale of her autographs, has just opened a new "wing" to be known as the "Melba Annex."

SAMAROFF DELIGHTS CHICAGO AUDIENCE

Brahms's Music Played by the String Quartette—Other Items.

CHICAGO, April 1.—Olga Samaroff, the brilliant young American pianiste, made her fourth appearance here Sunday afternoon under the direction of F. White Newman. Her recital in Music Hall attracted and charmed a musical audience. The main feature of the programme was Schumann's "Fantasia" Op. 17. In this the young performer displayed her artistry to good advantage. She also played Tschaikowsky's "Humoreske" with splendid spirit and rare delicacy of touch, which brought her an enthusiastic encore.

The fifth subscription concert of the Chicago String Quartette brought forward the masterwork of chamber music, Brahms's Quintette for Clarinet and Strings. The musical circle of Chicago seems to be in the lead in the Brahms revival, for a number of his works have been played here this Winter, and the Theodore Thomas Orchestra is preparing a complete Brahms programme. The quintette presented on this occasion, which had its first appearance here twelve years ago, and has not been heard since, is as truthful as Schubert and as melodious as Schumann, and has long revealed Brahms as a lyric poet at his very best.

The new musical comedy "A Knight for a Day" opened the Whitney Theatre, formerly Steinway Hall, with considerable éclat last Saturday night. The music is by Raymond Hubbel, and is perhaps the best that Mr. Hubbel, who is a Chicago composer, has given during the past four years.

Gilcrist's "Easter Idyl" was given here for the first time at St. James's M. E. Church Sunday evening under the direction of Robert Boice Carson. The soloists were Marie White Longman and Mr. Carson and a surplised choir of thirty voices. This work is exceptionally difficult and had a rare rendition on this occasion.

C. E. N.

Calve to Sing New Role in Paris.

PARIS, April 1.—M. Albert Carré, director of the Opéra Comique, says it was not \$6,000 but \$2,000 that Mme. Calvé forfeited in order to break her contract. She has signed a new contract with him to sing at the Opéra Comique from April, 1908, to January, 1909. She will create the rôle of Nil in the new opera of that name by Jules Bois and Isidore de Lara.

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Philadelphia Will Hear Grand Opera Presented Exclusively by Home Talent

Society Organized by John Curtis to Give "Faust" at Its First Public Appearance on April 16.

PHILADELPHIA, April 2.—To Philadelphia belongs the honor of being one of the first cities in the world to produce a grand opera with local talent exclusively. The first appearance of the Philadelphia Operatic Society will be in "Faust" at the Academy of Music on April 16, and the event promises to be not only a great one from a musical standpoint, but a distinct financial and social success as well.

Many attempts have been made in the past to give grand opera by the local talent of different cities, but the nearest approach to it has been to sing a work in concert form. Several cities have such organizations, and there was one in Philadelphia about ten years ago that sang one opera as a concert.

But to sing grand opera as grand opera, is different.

The Society was organized by John Curtis, music editor of "The Evening Telegraph," and author of all the recent Kiralfy spectacles. His first step was to interest Siegfried Behrens, the impresario, who has been identified in an executive capacity with all the great grand opera companies of the past forty years. Mr. Behrens became musical director of the new organization, and later, the stage management was

given into the hands of Edwin S. Grant, an actor and opera singer of wide reputation and great ability, but who retired from the stage several years ago to go into business.

The work of getting together a strong organization was long and tedious, and many times failure seemed imminent, but perseverance won, and now, after months of preparation, the opera is to be given with a splendid cast of leading soloists, a chorus of 150 picked and trained voices, and an orchestra of sixty.

The cast is as follows: *Faust*, William H. Pagdin; *Mephistopheles*, Henry Hotz; *Valentine*, George Russell Strauss; *Wagner*, Lewis J. Howell; *Marguerite*, Sara Richards; *Siebel*, Nancis E. France; *Martina*, Vesta Williams Potts.

The executive staff for the production is: John Curtis, manager; Siegfried Behrens, musical director; Edwin S. Grant, stage director; Clarence K. Bawden, assistant musical director; Stanley Muschamp, chorus master; W. Dayton Wegefarth, treasurer, and Warren C. Cawley, press.

Both principals and chorus have been thoroughly taught to act as well as sing the opera, and will prove a revelation to the music-loving public.

"GOD SAVE IRELAND" TO A NEW SETTING

Victor Herbert's Composition for Coming Festival of Gaelic Society in New York.

The annual Feis-Ceoil agus Seanachas, or great literary and musical festival of the Gaelic Society, will be held in Carnegie Hall on Sunday evening, April 7. John D. Crimmins will preside. Many musical artists have been engaged for the evening and an address will be made by one of the best known educators in the country.

One of the features of the entertainment will be furnished by Victor Herbert, the distinguished Irish-American composer. He will give selections on the 'cello from the compositions of his great-uncle, Samuel Lover, himself a noted composer in his day. These selections are among the classics of Irish music.

Mr. Herbert also will present a new arrangement of "God Save Ireland," the Fenian rallying song. The music of this famous song is not considered appropriate to the inspiring theme and Mr. Herbert has

worked hard on his composition to suit the requirements of the Irish heart.

Miss Kate A. Mulholland will sing "Home of My Heart, My Native Land," by Richard Harvey, a famous composer of Dublin. This classic song was originally composed as a welcome on the home-coming of Miss Catherine Hayes, the famous Irish prima donna, to Dublin.

Besides these features there will be other Irish melodies that go straight to the heart.

NO "MIKADO" FOR LONDON.

Consideration for Japan's Feelings Said to be Cause of Change of Plan.

LONDON, March 31.—The revival of Gilbert and Sullivan's operas at their old home, the Savoy Theatre, has been perhaps the greatest success of the Winter season.

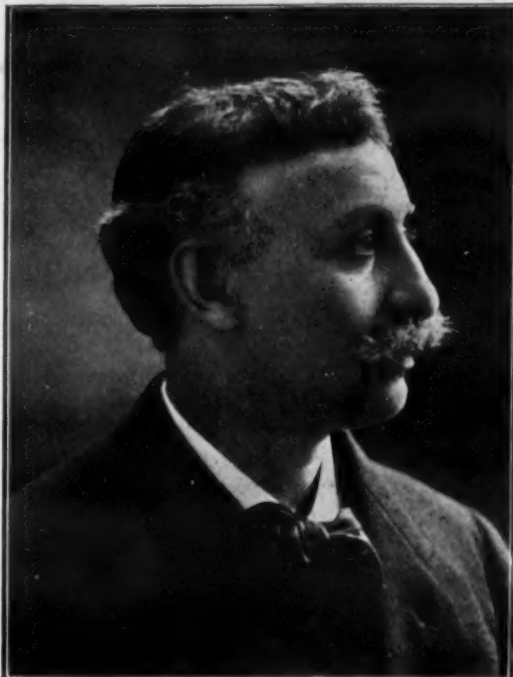
One of the most popular, if not the most popular of the operas, "The Mikado," had been duly announced for revival in its turn within a few weeks, but the management issued a communication yesterday saying that "owing to representations which have been made to Mrs. D'Oyley Carte as to the advisability of reviving 'The Mikado' she has come to the decision not to produce the opera."

The nature of the representations is not stated, but evidently Great Britain's ally is sensitive.

SEES MENACE IN MERGER.

Henry Wolfsohn Not in Favor of Managerial Combination.

Henry Wolfsohn, the well-known impresario, made a statement last week expressing his entire disapproval of the plan to combine the interests of American managers of musical attractions, announced in a recent issue of *MUSICAL AMERICA*. He characterized such a scheme as a serious menace to music all through the country.



HENRY WOLFSON
Manager of Many Well-known Musicians Who Expresses His Disapproval of Proposed Combination of Impresarii

"I am not a party to any combine or trust, and am directly opposed to the whole idea," said Mr. Wolfsohn to a representative of *MUSICAL AMERICA*. "Why? Because I consider conditions as they are now perfectly healthy both for the artists and the societies that engage them. The forming of a trust might result in increasing the artists' fees, which, in my opinion, are sufficiently high at present for all purposes. If they were increased by such means, the musical business would suffer very materially, as many clubs, societies, orchestral and oratorio associations would be unable to pay such increase, and would either give fewer or no concerts or else engage inferior performers. It would be killing the goose that lays the golden egg."

"The only object in forming a combine, so far as I can see, would be to increase the exchequer of the agents. But it is impossible to coerce the public, and any attempt to do so would be sure to have serious results."

DISCUSS EFFECT OF MUSIC ON THE PULSE

National Society of Musical Therapeutics Holds a Meeting.

Members of the National Society of Musical Therapeutics and their friends, met Thursday evening of last week at the studio of Charlotte Babcock at Carnegie Hall, New York, to discuss the effect of music upon the pulse.

The meeting was opened by Eva Augusta Vescelius, the founder of the society, and president since its inception. Besides the remarks made by Miss Vescelius, papers were read by Drs. Ralph Grace, Samuel G. Tracy and W. R. G. Latson before the experiments were begun. All seemed to agree that music was a powerful stimulant or sedative according to its nature, the previous condition and tastes of the listener and the conditions under which it was administered. Music stimulates respiration and digestion, promotes nutrition as a result, and increases the blood pressure.

Cases were cited where music had cured a child of screaming fits, a previous hopeless neurasthenic in three days, in which it had soothed the insane and brought about a return to health in many cases considered hopeless by prominent physicians. Dr. Tracy considers music an even more powerful preventive than cure inasmuch as it is especially valuable in these days of living at high pressure in maintaining a constant and uniformly distributed blood supply.

Excellent soloists supplied the music for the tests. Whitney Tew, the noted baritone, sang "Myself When Young," by Liza Lehmann, in his inimitable way, causing some disturbance in the pulses of his hearers, for the most enthusiastic applause followed his singing and was maintained until he added "I'm Wearing Away" to the Land o' the Leal. Probably if all singers were like Mr. Tew, there would be no need of musical prison reforms or melodious sedatives for the insane. It was suggested that every physician should include in his materia medica an artist like Mr. Tew, who could apply twenty measures of "Presto Agitato" or seven measures of "Adagio Sostenuto" "three times daily as directed."

The same might be said of June Reed, the young violiniste, whose personal charms would aid the music much in its curative effects.

The doctors arrived at no definite conclusion after the practical tests had been made, as the different selections had followed each other too rapidly to make deductions valuable.



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Mme. Bressler-Gianoli and Her Five-Year-Old Son Henri

"My life? It is filled with my art and—the Bébé," said Mme. Bressler-Gianoli of the Manhattan Opera House.

"Those two interests occupy me completely; in fact, were it not for my friend, I should not be able to take care of the Bébé as I would like.

"Oh yes, he is very musical; his ear is really remarkable," said the diva as she rummaged over a stack of photographs to find one of the little Henri. Just then a strong, sweet childish voice was heard, and the sturdy pattering of a pair of feet, which soon appeared on the scene, bearing their owner, the future star, decorated with an interesting bandage, which covered no less a mark of distinction than the proof of doggie's affection imprinted on the left cheek. However, the little fellow took his medicine like a man, and patronized his demure, Madonna-like mother in a most engaging manner.



As "Deidamia"

One who sees the prima donna in her rooms in West Thirty-eighth street, with Henri and her bosom friend, surrounded by pictures, books, the child's playthings, and with a basket of sewing near at hand, wonders whether the placid figure in brown is the same woman as the passion-swayed *Carmen*, or the timid and appealing *Mignon*. Perhaps more than any other singer, Mme. Bressler has the gift of sinking her own personality in the rôle assumed for the moment.

"Every real artist," she said, "must completely lose all his individual personality.



Photo Copyright by Mishkin
As "Mignon"

Personality is not art. We must not carry mannerisms from one rôle to another, for that immediately destroys character delineation.

"It is a matter of fact with me that when I enter the theatre to sing *Mignon* and put on the rags of this little waif I feel my very body change into that of the half-starved child of the gypsy band. I can really feel my body become smaller and more youthful, like that of a child. I absolutely forget there is such a person as Bressler-Gianoli. So long as I am in the theatre I am the character I am portraying.



Mme. Bressler-Gianoli and Son at Their Home in Geneva

"In *Carmen* I feel all the emotions of the cigarette girl, with her primitive ideas of right and wrong. I do not infuse any Bressler-Gianolisms into either character. That would be death to art.

"If my facial contour changes, that is because I so completely feel the personalities of the characters I portray. It is natural that *Mignon* should be a more shrinking, naïve creature than the bold, alluring *Carmen*. I believe the mind in the case of the artist has a decided influence on the body.

I make my personalities exactly as I would paint a portrait; I see them in my mind as distinct individuals; I paint a line here and a line there, until the portrait is complete. Then, when I don the costume of the part and step upon the stage, I am that character."

In the diva's home near Geneva, Switzerland, she is a well-known and idolized figure, especially among the children of the village.

CUPID BUSY DURING PIANO INSTRUCTION.

And Now M. Garziglia and Miss Howe of Washington Announce Wedding on April 10.

WASHINGTON, April 1.—Invitations have been issued for the wedding of M. Felix Garziglia and Marie Angela Howe which will take place in this city on April 10. M. Garziglia is a French pianist of the Washington College of Music and has already been recognized in this country as an artist of rare ability. He has given several recitals during the past Winter and has Spring and Summer engagements awaiting him.

M. Garziglia comes from a distinguished family of Nice, France, his father, M. Bernard Garziglia, being a master of several instruments. Miss Howe is the daughter of Dr. and Mrs. Franklin T. Howe of Washington, who have been known for many years in musical circles. Dr. Howe is well known in the East as one of the best versed musical and dramatic critics. Following in the footsteps of her parents, whose courtship was done at the piano, this instrument was also the cause of this love match, for Mr. Garziglia was Miss Howe's piano teacher in Nice, where she studied for nearly two years.

W. H.

A concert was given last week in Cologne in honor of the composer Ludwig Thuille, who died recently. Several of his works were performed and were warmly received.

MME. CALVE ALARMED OVER LOSS OF CHECK

Prima Donna, Misunderstanding Hammerstein's Message, Scents Trouble About Salary.

Emma Calvé lost a check for \$2,000 on the Lincoln Trust Company on Saturday afternoon. It was signed by Oscar Hammerstein and represented her salary for one performance at the Manhattan Opera House.

As a result, the soprano arrived at the theatre in an uncertain frame of mind. While she was in her dressing room, making up for her part in "Cavalleria Rusticana" Mr. Hammerstein telephoned the bank to stop payment. Later he sent an

emissary to the prima donna to tell her what he had done.

"I have stopped payment on the check—" the emissary began.

"Explain nothing," said the maid in English, "or Madame will not sing."

"Eh! what is it?" asked Mme. Calvé in French. "Do I get no money? Has the payment of my funds been stopped?"

"Non, non," answered the maid, "Madame will get her money. Be calm."

The situation was explained, and later the soprano found her check in her apartments at the Hotel Astor.

German Tonkuenstlerfest in 1908.

KOBURG, April 1.—The next German Tonkuenstlerfest will take place in this city in 1908. A committee has already been appointed. There is to be a large mixed chorus which is to produce the best choral works of classic and modern composers.



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"PARSIFAL" CLOSES THE METROPOLITAN

"Die Goetterdaemmerung" Ends "Ring" With Imposing Effect.

The "Ring" cycle, which was deferred by Mr. Corried till the end of the season to be given in its entirety, was brought to a close at the Metropolitan Opera House on Wednesday of last week with a production of "Die Goetterdaemmerung" that was one of the most satisfactory performances of the series. The leading rôles, with few exceptions, were in thoroughly capable hands. Alfred Hertz had his orchestral forces well under control and conducted with authority and repose, and the general ensemble was excellent.

Alois Burgstaller was the *Siegfried*, a rôle for which his appearance, buoyancy of spirit and fresh, vibrant voice peculiarly fit him. His *Siegfried* of "Die Goetterdaemmerung" was quite as convincing as his impersonation of the more youthful hero in the preceding opera in the tetralogy. Mme. Galski sang *Brunnhilde* with much beauty of voice and sincerity of feeling. It was the first time that she has sung this rôle in America, and a certain lack of breadth and freedom in her treatment of it was pardonable.

Mme. Schumann-Heink's magnificent voice made the small part of *Waltraute* one of the most conspicuous artistic features of the evening. She was also the *Flosshilde*, the other Rhinemaidens being Bella Alten and Paula Ralph. Mr. Blass was a fine *Hagen*, Marion Weed sang *Gutrune* and M. Mühlmann, *Gunter*.

The size and demonstrativeness of the audience were significant of the enthusiastic interest Wagner's "Ring" is able to command in New York despite the ascendancy during the past season of modern Italian opera.

On Good Friday an extra performance of "Parsifal" drew an audience that filled all parts of the house. Despite occasional ragged edges, notably in the singing of the male chorus, the performance was of a high order of excellence. The cast was the same as on Washington's Birthday, but a more pronounced spirit of reverence seemed to pervade the atmosphere than on that occasion. Mr. Burgstaller repeated his fine portrayal of the "guileless fool" and Mr. Van Rooy's *Amfortas* and Mr. Goritz's *Klingsor* were again vocally and dramatically powerful. Mme. Fremstad's *Kundry* was especially effective in the early part of the opera; in the music of the second act her voice lacked sensuous charm.

After the second act Mr. Burgstaller and Mme. Fremstad were called before the curtain half a dozen times and presented with immense floral gifts.

HAMLIN'S BUSY SEASON.

Distinguished Tenor Sings in Many Large Cities of the Country.

George Hamlin, the distinguished tenor, has been exceedingly busy since his return from Germany in January. He has given recitals in New York, Chicago, Cleveland, O., Oberlin, O., Erie, Pa., Columbia, Mo., Columbus, O., Sacramento, Cal., Nashville, Tenn., and Peoria, Ill. He appeared in New York with the Mendelssohn Choir of Toronto and the Pittsburgh Orchestra, also with the N. Y. Oratorio Society in the Elgar Festival in the "Apostles" and the "Kingdom." Easter Sunday he sang with the Handel and Haydn Society of Boston in Handel's "Belshazzar."

The following bookings have been made for Mr. Hamlin in April and May:

Troy, N. Y., April 11; Halifax, N. S., April 18; Musurgia Society, New York, April 23; Choral Society, Washington, April 24; Oratorio Society, Brooklyn, April 25; Jamestown, Va., Exhibition, April 26; Raleigh, N. C., May 2; Albany, N. Y., Festival, May 6; Springfield, Mass., Festival, May 10; Buffalo, N. Y., May 16; Fredonia, N. Y., May 17.

Hans Kronold's Engagements.

Hans Kronold, the 'cellist, has the following engagements: April 8, Reading, Pa.; April 9, Brooklyn Apollo Club; April 16 and 17, Engineers' Club; April 18, Musicales with William Carl; April 20, Carnegie Lyceum; April 22, Philadelphia; April 29, Cantata Club, New York; May 1, York, Pa.; May 2, Montclair, N. J. On May 3, Mr. Kronold will give a recital in Chamber Music Hall, (Carnegie Hall), New York and on May 5 he leaves for a concert tour with William R. Chapman through the New England States.

Pianos of Noted Opera Stars Sold.

Admirers of the stars that have twinkled with more or less splendor in that portion of the grand opera firmament monopolized by the Metropolitan Opera House, were much interested last week in the sale in the warerooms of the Aeolian Company, New York, of the instruments used by their favorites during the season just drawing to a close. Among the pianos sold were those of Geraldine Farrar, Caruso, Scotti, Burgstaller and Hertz, the conductor.

"What a marvelous strain that is!" said the musical genius.

"Yes" said the unappreciative one, "I too, feel it."—Harvard Lampoon.

Bachelor Friend—"What room is that? An iron door and all nailed up? I suppose it's your safe." Husband—"O, no, that is my wife's former music room."

MR. EDDY IN CHICAGO.

Organist Dedicates New Instrument in North Shore Church.

CHICAGO, April 2.—Clarence Eddy, the noted organist, came from New York specially to dedicate the new organ in the North Shore Church last night. Mr. Eddy gave a programme which was composed entirely of novelties and was rendered in the artistic manner to which those familiar with the veteran organist's playing are accustomed.

The vocal music was ably presented by Sybil Sammis and John B. Miller.

The audience was a fashionable one and completely filled every available space.

John C. Wilcox Has Church Position.

John C. Wilcox has just been engaged as baritone of the quartette choir in Chester Hill M. E. Church, Mt. Vernon, for the coming year, at a salary much larger than has ever before been paid there. Mr. Wilcox is first assistant to John Dennis Mehan and Mrs. Mehan at the Mehan Studios, Carnegie Hall, New York, and is already established as a successful voice teacher.

Baltimore to Hear Vienna Choir.

BALTIMORE, Md., April 2.—Great interest is being manifested by the local musical fraternity in the coming concert of the Vienna Male Choir, which will be given at the Lyric, May 11. The visiting singers will be the guests of the Harmonie Singing Society. The proceeds of the concert will be devoted entirely to local charities.

W. J. R.

John Barnes Wells in "St. Paul."

John Barnes Wells, of the Mehan Studios, New York, sang the tenor rôle in "St. Paul" at Amherst, Mass., last week, with pronounced success. He had appeared in recital there previously this season, and immediately established himself as a favorite. On Good Friday night Mr. Wells sang in Stainer's "Crucifixion" at Richmond, Va., and was so well liked that he was at once re-engaged for the same work next season.

Statesman Composes Opera.

LISBON, March 30.—Every member of the Portuguese royal family attended the performance at the opera house of a three-act opera composed by Señor Arroyo, formerly Portuguese Minister of the Navy and of Foreign Affairs, and the ex-Minister was called repeatedly before the curtain. The opera is entitled "Love and Perdition" and was sung in Italian.

A Munich upholsterer is reported to have constructed a violin entirely out of wooden matches. The tone is said to be good. It ought to be striking.—London "Telegraph."

TRIBUTE TO SCHROEDER.

Last Concert in Philadelphia of Kneisel Quartette.

PHILADELPHIA, April 2.—An ovation was given the Kneisel Quartette yesterday afternoon at its closing concert of the season. Owen Wister, Jr., in an address on behalf of the patrons of the Kneisel concerts, expressed their deep regret at the departure of Alwin Schroeder, and presented him with a gold watch fob appropriately inscribed.

The programme was specially arranged with a view to giving Mr. Schroeder opportunity to display his well-known qualities as a soloist, and included Chopin's Lento for 'cello and strings, and Schubert's quintette in C major. At the close of the concert a reception was tendered the artists as a token of appreciation.

GIVE GOUNOD'S 'REDEMPTION'

Meriden Church Choir Sings Inspiring Work on Easter Sunday.

MERIDEN, CONN., April 1.—Special attention was naturally paid to the music in the churches of this city on Easter Day. One of the finest programmes ever given here was that at the First Congregational Church, where F. B. Hill is organist and choirmaster. Besides the regular choir of forty voices, the Brandegee String Quartette of Hartford was called into requisition in the production of Gounod's "Redemption," parts two and three.

The music is most noble and inspiring and received a most satisfactory rendering.

Ossip Gabrilowitsch gives his farewell recital in Mendelssohn Hall, New York, April 13.

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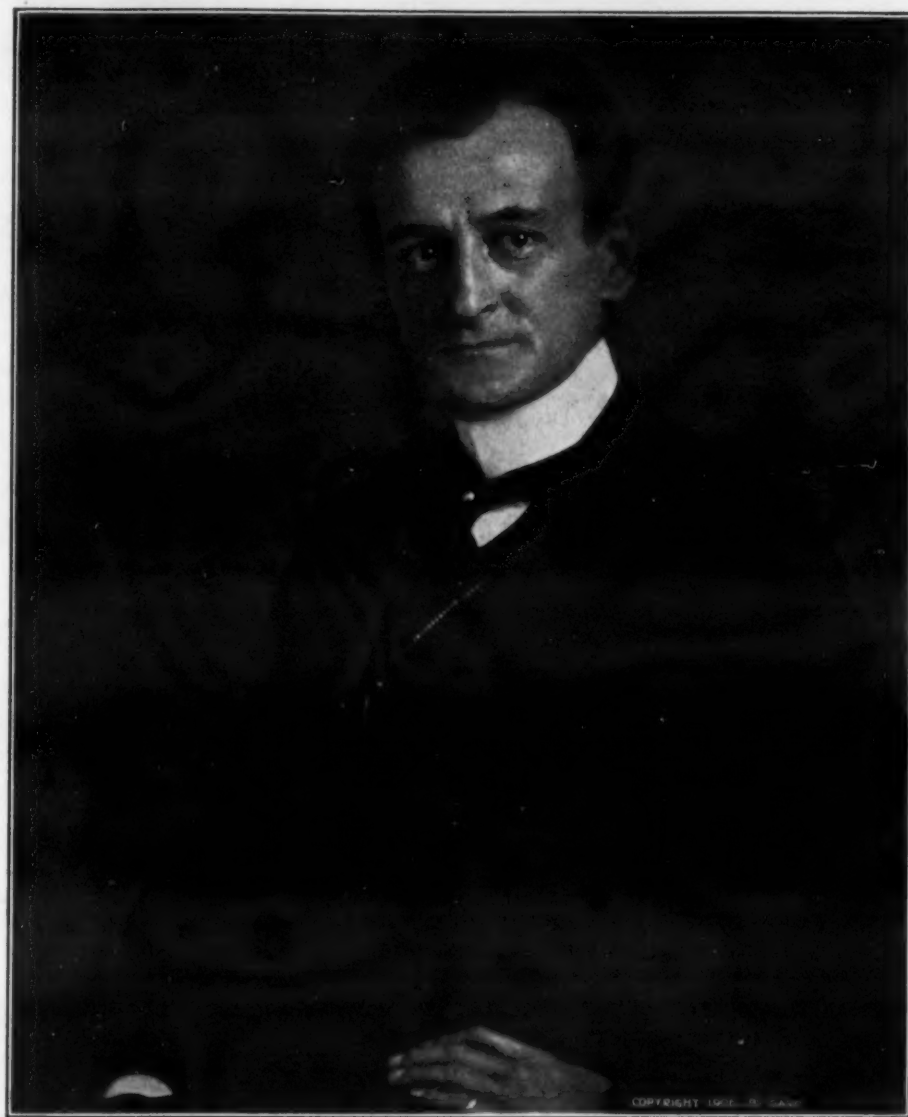
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Very truly yours,

(Signed)

K. Muck

What the Gossips Say

As Olive Fremstad never spoke her native Norwegian after 5 years old, let us hear no more of her "Norwegian prima donna" nonsense, says a New York writer.

When in Europe, she's an American girl and no mistake. Good American dollars given by a good citizen of Minneapolis or St. Paul gave her years of mature study abroad. And the one fact not lost sight of in "Salome's" slump was that Fremstad that night joined "the old gang."

While the King of England is devoted to opera, his support of it has heretofore been confined exclusively to those performances in foreign tongues which are given at Covent Garden.

The notion has got itself established that he is not disposed to move a finger to help the English opera movement. A well-considered scheme for the establishment of a native opera fell through, about a year ago, it is alleged, mainly on this account.

Still, the King might ask: "Where are the operas written in the English language worthy of my special patronage and encouragement?" London "Truth" claims that there are no such operas, and recalls the fact that in New York it was considered a great improvement when Mr. Grau began to produce all operas in the language they were written in.

In all probability, King Edward, being a good linguist, likes that way best, too. He might say, in regard to opera-goers who are not good linguists, that if they really want to know what the artists are singing about, it is the easiest thing in the world to inform themselves by reading a translation of the libretto.

Franchetti, one of the most successful composers of Italy, is as fond of travel as his brother artist, Saint-Saëns. This Winter, the composer of "Asrael," "Christophe Colomb" and "La Fille de Jorio" left his native land for India and was last heard of at the foot of the Himalaya Mts. which he proposed ascending. Previously to that, he had attended a meeting of Indian musicians, had studied their instruments and music and gathered a vast amount of material for his next opera.

While in Bombay, he met a native woman of great beauty, who is also the possessor of a voice of extraordinary charm. Franchetti has engaged her to sing in Italy next season, and says that she will cause a sensation.

Emma Eames has to thank her *Tosca* hatpins at her Metropolitan farewell for landing the most unexpectedly popular sensation of her career, according to the New York "Evening Sun." To a friend who went behind the scenes to ask if either the hatpin or Signor Caruso was the worse for their stage embrace, Eames quite casually spoke of her law suit filed that day for a divorce. She hoped it wouldn't make a big row.

"You say no more," said the friend, "and I'll just announce it quietly."

Well, Eames's romance took half-page headlines so late as the second day after, while half a week still saw her in print as the famous sable-cloaked beauty in the portrait she has turned to the wall. As the art books say, that's "another Story," and Julian's brush never painted more true.

Referring to Ibsen, Kitty Cheatham recently stated: "I met him once in Christiania several years ago. I was with some friends at a restaurant and someone pointed him out sitting alone at another table. One of the party introduced me to him and we had a nice little chat under difficulties. He spoke no English and very little French. He seemed interested to hear about how his plays were received in America. But my visit to Grieg's home near Bergen made a far deeper impression upon me. Grieg himself was very ill at the time and consequently very quiet, but Mme. Grieg charmed me with her strong personality, and then the serene peace and tranquil beauty, the ideal atmosphere of the place held me as under a spell."

Andreas Dippel has been so long in this country that he speaks English with fluency and has this season discovered the pun. Nothing gives him such unfeigned delight as to perpetrate a pun and some of his efforts would be creditable to a native.

Mr. Dippel has sung in London and knows that the artists there are invariably paid in guineas and not in pounds. The inevitable guinea hen of this gameless season was under discussion the other day and there was a difference of opinion as to whether the leg or the breast was the better part.

"The best part of the guinea," said the tenor, already beginning to laugh at the excellence of his own joke, "is the extra shilling."

Then he laughed still more.

The late Maurice Grau was bitterly opposed to the deadhead and he hated to give a free ticket to one of his artists. He did not want them to think that the audience was large through their efforts, and if they did not draw he did not want them to see a large audience, but he preferred that they should learn their own failures. So he nearly always refused tickets to those singers who did not have in their contracts the right to seats whenever they sang.

"But there must be two seats somewhere to-night," one of the French tenors said to him once, "I would very much like to have them."

"Whenever M. Jacques Bonhomme sings," Mr. Grau said with relentless irony, for the tenor was not very popular, "there are no seats to be had. Everything is sold."

That was his answer to all who wanted to get free tickets.

TREE-TOP PLATFORM BUILT BY 'CELLIST

Where Alwin Schroeder Perches Himself To View Sunset in Sorrento, Near Bar Harbor.

Alwin Schroeder, the noted 'cellist, is never so happy as when buried deep in the heart of the woods, with gun or rod in hand.

His Summer home in Sorrento, near Bar Harbor, is a lovely spot overlooking the sea, where, for three months of the year, he may forget the trials of travels and concertizing.



Tree-top Platform Built By Alwin Schroeder

The accompanying photograph shows a little platform in the trees from which is possible a longer view of the sun setting over the sea than one would be able to get in looking at it from the shore. The platform and ladder leading to it are the work of Mr. Schroeder, and many a notability has enjoyed the witching hour of sunset on its dizzy perch.

The most delightful time of all, though, according to Mr. Schroeder's daughter, Elfrida, who appears in the picture, seated on the platform, is when the wind blows. Then the platform rocks with a gentle swaying motion.

Miss Schroeder is to make her debut as a singer at the farewell concert to be given by her father in Boston, April 30.



She—"Do you think my voice will ever be suited for opera?"
He—"Stage or boxes?"—Yonkers "Statesman."

Miss Swelltop—"That Millyuns girl made her debut with éclat."
Miss Parvenu—"I always put baking powder in mine."—Baltimore "American."

"What are the requisites of a successful musical comedy?"

"Oh, about a dozen song hits."
"Yes?"
"And twice that many attractive misses."
—Washington "Herald."

Percy—"But, my dear, I thought I told you to get two \$2 seats in the orchestra."
His Wife—"Oh, I know you did, but this afternoon, when I went to buy them, there was a speculator just outside, selling perfectly lovely \$5 box seats for only \$4.98."
—"Puck."

"Yes; I'm doing operatic stunts in vaudeville now."

"I didn't know you could sing."
"I don't have to sing. I have the opening turn while the theatre is filling up. All I do is to come out twice and make motions with my mouth."

"Did you ever know," remarked the medical authority, "that any one who will constantly practice singing can stave off consumption?"

"Even so," replied the hard-headed man, "some people might stand a chance of living longer by letting consumption take its course."—Philadelphia "Press."

In a service at a London church the choir sang a Te Deum of a very sounding description. While the last notes of the music were still echoing through the building, the clergyman began to read from the twentieth chapter of the Acts of the Apostles, of which the first words are: "And when the uproar was ceased."—London Telegraph.

Mrs. B.—"I suppose you find your daughter very much improved by her two years' stay at college?"

Mrs. Proud-Mother—"La, yes. Mary Elizabeth is a carnivorous reader now, and she frequently impoverishes music. But she ain't a bit stuck up—she's unanimous to everybody, an' she never keeps a caller waitin' for her to dress; she just runs in nom de plume, an' you know that makes one feel so comfortable."—Tit-Bits.

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OPERA STARS FLEE FROM EARTHQUAKE

Scared by Soothsayer, Hammerstein Singers Seek Safety in Park.

An earthquake that did not happen came near to having disastrous results for the concert at the Manhattan Opera House on Good Friday.

A soothsayer visited the Hotel Navarre in the afternoon and startled half a dozen of Oscar Hammerstein's singers by announcing that the Atlantic coast, and particularly the island of Manhattan, would be shaken by an earthquake at three o'clock.

The hour conflicted with a rehearsal of Verdi's "Requiem," but that could not be helped. At 2:45 Messrs. Bassi, Sammarco, and Arimondi and their wives and Mes. Giacomini and Russ chartered several automobiles and broke all the speed limits to Central Park. Once in the open they sat on benches to await developments.

All of them had heard stories of the San Francisco affair from their fellow-artists at the Metropolitan, and they were absolutely quaking with fear when the dreaded hour arrived. At 3:15 o'clock, nothing having happened, courage returned.

In the meantime, however, a note had reached the Manhattan Opera House, written in Italian, and addressed to Mr. Brignoli.

"We cannot come to rehearsal," it read, "on account of the earthquake which will destroy the theatre at three o'clock."

"Who has been handing the artists a lemon?" asked Mr. Brignoli of Mr. Hammerstein, while Mr. Campanini paced the floor in an attempt to rehearse without his singers. At 3:35 o'clock, however, they all came in.

Bassi's first fright had come on Thursday night when several big dynamite blasts were set off in the Pennsylvania terminal excavation. These shook the Navarre and Bassi felt sure that was the prelude of the big earthquake. He was singing in the Victoria Theatre in Valparaiso when the earthquake destroyed that city last August, and he does not want any more experience of the sort.

"THE REDEMPTION" SUNG

Gounod's Oratorio Given by Emmanuel Choir in Brooklyn.

Gounod's oratorio "The Redemption," parts II. and III., was given at the Emmanuel Baptist Church, Brooklyn, last Sunday evening. At the morning service these numbers were sung: Anthem, "When the Sabbath was Past" (new), Bartlett; quartette, "How Calm and Beautiful," Percipie; solo, "The Conqueror" (new), G. Waring Stebbins; ascription, "Now Is Come Salvation" (new), Manney.

The choir was under the direction of G. Waring Stebbins and consisted of a quartette and chorus of thirty-five cultivated voices. William Graffing King, violinist, assisted.

Ceaseless Song.

Let me go where'er I will,
I hear a sky-born music still:
It is not only in the rose,
It is not only in the bird,
But in the darkest, meanest things,
There always, always, something sings.
R. W. Emerson.

MARIE HALL'S ART PLEASES PROVIDENCE

Young English Violiniste Wins Many Recalls at Recital in Infantry Hall.

PROVIDENCE, R. I., April 1.—Marie Hall, the English violiniste, assisted by Lonie Basche, solo pianiste and accompaniste, appeared in recital at Infantry Hall last Tuesday before an audience lacking in neither numbers nor appreciation.

The programme contained Vieuxtemps's concerto in E major, Ernst's "Othello" fantasia, Wilhelmj's arrangement of Schubert's "Ave Marie," a valse by Tchaikowsky and Paganini's "Perpetual Motion," for the violin, and two Schubert impromptus, Opus 90, Nos. 2 and 3, and the Liszt transcription of Mendelssohn's "Hochzeitsmarsch und Elfenreigen," for piano. In addition, both artists had to give encore numbers to satisfy the insistent applause with which their efforts were received.

Miss Hall demonstrated at the outset by her playing of the Vieuxtemps concerto that she is a virtuoso artiste of the highest rank. This impression she confirmed by her subsequent performances of the Ernst fantasia and Paganini's "Perpetual Motion," which she gave with rare brilliancy and abandon, while in the "Ave Marie" she displayed a delicacy of sentiment and a poetic insight that made this number one of the most enjoyable of her offerings. The audience was delighted with the beauty of her tone in cantilena passages, her masterly breadth of style and the sincerity that breathed through all her work.

KUBELIK LOSES BY MAIL THEFT

Thieves Get Several Thousand Dollars of His Advance Payments.

PARIS, March 30.—It seems that the only sufferers through the theft of the American mail bag from the steamer *La Provence* were private individuals, who lost comparatively small remittances.

The postal administration says it will pay 50 francs (\$10) indemnity for every registered letter lost, but that since in similar cases the United States Government declares itself not responsible beyond this sum, the French department proposes to assume a similar position. The number of complaints as to letters not received is becoming larger.

It is largest at the central office. One of the victims was Kubelik, the violinist, who lost several thousand dollars sent him as advance payment for a new series of concerts in America.

TO WED OPERA DANCER.

Major Higginson's Son Henry Engaged to Marry Miss Calducci.

BOSTON, April 1.—There was a mild sensation in social circles here last week when the engagement of Alexander Henry Higginson, millionaire clubman, to Jeanne Calducci, comic opera dancer, was announced.

Mr. Higginson has been attentive to Miss Calducci, but there was no suggestion that they intended to marry. Only their intimate friends knew they were betrothed, so the announcement of their engagement came somewhat as a surprise.

Mr. Higginson is the son of Major Henry L. Higginson, who controls the Boston Symphony Orchestra. The wedding is to take place in May.

MARUM QUARTETTE'S SEASON ENDED

Fifth Concert of Chamber Music at Popular Prices at Cooper Union Enjoyed by Large Audience.



THE MARUM STRING QUARTETTE

Reading From Left to Right—Modest Altschuler, Ludwig Marum, Jacob Altschuler and Michael Bernstein

The Marum Quartette gave the last of its five concerts in Cooper Union Hall, New York, on Thursday of last week, before one of the most appreciative audiences that have attended the series.

Suk's arrangement for string quartette of five Bohemian folksongs caught the fancy of the audience at the outset. Beethoven's sonata in F major for piano and violin, which followed, and a new quartette in A minor by Arensky, with which the programme was brought to an end, were

also received with cordial favor. The Arensky is written for violin, viola and two cellos.

The manner in which this organization, which consists of Ludwig Marum, Michael Bernstein and Jacob and Modest Altschuler, is accomplishing its purpose of presenting chamber music programmes at popular prices, is attested by the success that has attended this, the second, season of the Cooper Union concerts. They will be continued again next year.

Commenting on the death of Jenny Lind's husband, Otto Goldschmidt, Joseph Bennett writes in the London "Telegraph":

The story of the "Swedish Nightingale" in London, and the scenes to which her presence gave rise, may still be read, although the full tale of incidents connected with the "Jenny Lind crush" at the doors of Her Majesty's Theatre will never be told. In my possession is a drawing, by George Augustus Sala, representing the scene in the lobby of the old house, which perished by fire just forty years ago. It shows a mad struggle—really an astonishing picture; men and women mixed up in seemingly inextricable confusion, some on the floor, amid eager and active feet, others with raised fists that threaten blows, and all more or less tattered and torn. Attendants and police are vainly lifting protesting hands, or pointing to ladies who have fainted, while to heighten the effect by contrast, a sentry stands calmly "at ease" on the skirt of the battle, as who should say, "This quarrel is none of mine." Evidence of a different kind, but to the

same effect, I have in a letter of Berlioz to a friend in England: "I shall not go to London this season. Beale has just informed me that we have no chance of success, on account of the Lind fever, which makes all musical enterprise impossible." Hardly could there be stronger evidence of power in a mere vocalist.

Eternal Youth in Music.

Nothing in the musical life of New York is more interesting than the spontaneous and unassisted grip of "Hänsel und Gretel" on the public affection, writes W. J. Henderson in the New York "Sun." There is no talk about it. There is no réclame. There is no discussion. There is seemingly nothing to discuss. People just go and bask in the sunny delight of the thing and renew their youth and are glad. The whole work reeks with the naïveté of the bucolic mind which conceived it. Humperdinck comes perilously near to being a genius, for the excellent reason that he seems to work by instinct rather than by artistic calculation. He, too, has become as a little child and entered into the kingdom of art.

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NEW YORK, SATURDAY APRIL 6, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE ARTIST'S LIFE.

From the columns and columns which have been printed in the newspapers regarding the unfortunate differences between Emma Eames, the distinguished American prima donna, and her husband, Mr. Story, the equally distinguished painter, two lessons stand out which may be studied with profit, especially by those who are about to undertake a professional career.

If there was a couple supposed to have congenial tastes, who appeared to have solved the admitted problem as to whether it is possible to belong to the public and at the same time lead a domestic life, it was surely Emma Eames and her husband. The fact that they cannot get along,—that, indeed, they have been uncongenial for some time—will, no doubt, be used as an argument by those who insist that a professional career is absolutely incompatible with domestic life, and that the exceptions, which exist, and which can be quoted, only prove the rule.

The general musical world has known Mr. Story, not only as a painter of the first rank, but as a man who appeared to be devoted to his wife, and who, furthermore, interested himself in her work and career to such an extent that his more intimate friends feared it would militate against him in his own work, and perhaps end by absorbing his talents and making his own work entirely subordinate to that of his brilliant and highly respected wife.

Whether the differences between them grew out of this—namely, that the singer was absorbing the painter—or whether Emma Eames' peculiar temperament cooled with the years her husband's regard and affection, will, of course, be discussed and commented upon by the friends of each.

The greater lesson, however, that is to be learned from what has been printed about this unfortunate matter, is the

revelation which it gives of the inside life of a great singer. There are many, especially aspirants for fame in the professional world, who gather their ideas of what it means from the success attained. They read of the ovations given the singer. They witness the enthusiasm with which the performance is received. They behold the flowers sent over the footlights. They read the columns and columns about the personality of the artist, in the papers, accompanied by pictures of all kinds,—and they jump to the conclusion that if there is a pleasant, glorious, happy, and, above all, easy life, which it is possible to lead, it is that of a great singer.

What Emma Eames has seen fit to say with regard to her own life can be taken to heart by all who aspire to her position. She is but a sample of her sisters and brothers in the world of artistic endeavor. Absolute self-denial is the rule. She tells how, on the day when she is to sing, she never eats a dinner, and often when the performance is of an exacting character, she does not eat a dinner the day before. She tells how rigid her life has been, that she permitted herself little or no relaxation, and devoted herself to her work with almost ascetic fervor.

It is related of Mme. Patti that she would not talk on days that she had to sing; that she measured almost every mouthful of food, took long rests, was most abstemious, drinking perhaps only one glass of very light wine.

Those who know the great artists, like de Reszke, know that they have to deny themselves almost every social pleasure; that it is work and study, and study and work, all the time. The glimpses that Paderewski has shown of his own life are all along the same lines. In other words, to take rank among the great, in any artistic field, means a devotion which is almost sublime in its self-abnegation.

Very different, indeed, to the life of such great personages is that of the average chorus girl, with her late suppers, her dances and her "high jinks" generally, which the press exploits.

So that, while it is to be greatly regretted that Emma Eames and her husband can no longer continue the almost ideal existence which they were presumed to be leading, the breaking up of their ménage has at least shown the world how hard it is to be great and how much harder it is to maintain your position in your Art, even after you have won it.

John C. Freund

THE MACDOWELL APPEAL.

The committee in charge of the Edward MacDowell fund has succeeded thus far in raising the sum of \$22,000. This, as the Boston "Record" points out, is about the same amount as that recently subscribed for the benefit of Henry Clay Barnabee, of "Bostonian" fame. In other words, it has required a year's incessant endeavor on the part of a well-organized committee and its subdivisions in all parts of the country, supplementary earnest appeal for contributions by special concerts wherever feasible, to obtain for the greatest composer America has produced, one whose claim to rank among the most notable creative geniuses of the world is undisputed, a sum of equal dimensions to that raised in a day for a singing comedian whose life's activity has consisted in catering to the amusement of the public.

We have been wont of late to pat ourselves on the back over the encouraging strides our country has been making in the appreciation of the best in music, but facts such as the above prove that as a nation we have still a long way to go before we have learned how to value and honor a man who sacrificed both mind and body in devout pursuit of the lofty art ideals he set before himself and strove to

have accepted by his fellowcountrymen. What encouragement is held out to young composers to consecrate the development of their gifts to the highest in art and bend all their energies towards establishing as a distinct entity a school of composition reflecting honor on America as occupying a position in the forefront of cultured nations, when appreciation of the man who has done more than any other composer to command for his country the attention of the Old World is so lethargically expressed in his hour of need—which is the test of the public's real attitude—in comparison with the ready response accorded an appeal made in behalf of one whose ability to make people laugh has been his sole claim to distinction?

The underlying truth again cries out. Music is looked upon by the average American as intended primarily as a mere amusement. He refuses to take it seriously enough to consider the potency of its influence, and is in consequence dishearteningly indifferent to the achievements of those who strive to reveal its inner mysteries in its own language to him.

That Mr. Barnabee has a legitimate sphere, and has worthily filled his mission in providing wholesome diversion for countless audiences, cannot be denied, but that the public should rally to his assistance more gladly and enthusiastically than to that of Edward MacDowell betrays a lamentable lack of the sense of proportionate values.

MacDowell was born with the spark of true genius, which he fanned into a brilliant flame that burned with too intense heat for his powers of physical endurance. He had an individual message and he expressed it with uncompromising loyalty to his deepest convictions. He never employed sensational mediums to gain immediate attention; he was an idealist and to his idealism his country is indebted for an invaluable legacy. But it leaves a bitter taste in the mouth to realize that at this late day his fellowcountrymen are less grateful for the works of immortal beauty he has bequeathed them than for entertaining performances of "The Cork Leg" and other songs of that nature.

COMBINATION OF MANAGERS.

It is little wonder that the tendency to combine interests, so pronounced in nearly every line of human activity to-day, has not escaped the attention of managers of musical attractions. The announcement in *MUSICAL AMERICA*, two weeks ago, that such a plan has been seriously considered by a number of impressarii, indicates that the same influences which have resulted in mergers in the industrial and professional realms have manifested themselves in the business side of musical presentation.

The proposal to consolidate, as it stands now, has not been brought before the rank and file of managers, nor has it been accepted as practicable, feasible or advantageous by all those who have been approached in the matter. While it is not likely that such a plan can be realized for a number of years to come, those who are fathoming the idea, urge that consolidation is the inevitable outcome of present conditions, and point out that the best musical interests of the country will be protected rather than harmed by it. It is maintained that concert-goers in smaller cities will be enabled to hear the great artists and exponents of the highest form of musical art instead of being satisfied with a second-rate company of inferior performers. In this way, it is held, the appreciation of good music will be advanced.

Opponents to the scheme of consolidation declare that it would involve an increase in the prices of artists, that musical organizations in small towns would be unable to secure the services of noted performers on this account and that the effect upon the nation's music would be detrimental rather than beneficial. In other words, they offer the same objections that are usually urged against the "trusts."

PERSONALITIES.



Photo by Mishkin

MARIO SAMMARCO

Sammarco.—Mario Sammarco, who had not been heard in America until he came to replace Maurice Renaud at the Manhattan Opera House in February, has quickly established a reputation for himself as one of the finest Italian baritones that have visited this country. He made his New York debut as *Tonio* in "I Pagliacci," following up this success with *Rigoletto* and other leading baritone rôles. When he first came he spoke no English, but during his short residence in New York he has acquired a fair degree of proficiency in the language. The above illustration represents him in Verdi's "Un Ballo in Maschera," as produced at the Manhattan a few weeks ago.

Grieg.—It is said that Edward Grieg and his wife intend leaving their fortune to the Edward Grieg fund for promoting the higher musical life of Bergen, Norway.

Calve.—Emma Calvé, now of the Manhattan Opera House, is not fond of jewelry. Wild verbenas is her favorite perfume; the carnation, her flower; Autumn, her season.

Farrar.—Geraldine Farrar's philosophy is, "Have your career, and get it over with if your voice goes, and have time for something else." She says she has made her mother promise to poison her if she cannot keep her off the stage by any other means when she grows old.

Swickard.—Josephine Swickard, the American soprano who recently appeared in Mendelssohn Hall, New York, in a joint recital with Anton Hekking, the cellist, is a native of Columbus, Ohio. She will be heard in her home city for the first time since her return from Europe on April 8.

Donalda.—Pauline Donalda, lyric soprano of the Manhattan Opera Company, who will sing at the Opéra Comique, Paris, next year, has postponed her projected concert tour of Canada until the Fall, in order to accept an engagement at Covent Garden this Spring. Her husband, Paolo Seveilhac, the baritone, will also sing at Covent Garden.

Campanini.—During the intermission between Verdi's "Requiem" and Haydn's Third Symphony, at the Manhattan Opera House on Good Friday, a fob chiseled in gold was presented to Cleofante Campanini, the conductor, by the members of the chorus, and the chorus master, Gaetano Merola. Gold letters riveted together with gold links form the name "Cleofante," under which "Campanini" is carved.

Godowsky.—Leopold Godowsky, the Polish pianist, who is coming to America next season, made his first tour of this country in connection with Ovid Musin, the violinist. It was on his return to Europe after it that he became a pupil of Camille Saint-Saëns. Godowsky played an original composition, "Das Märchen," for the eminent Frenchman when he made application for lessons.

"MILLIONAIRE CHORUS" OF VIENNA TO SERENADE THE PRESIDENT

Famous Male Choir Will Charter Big Steamship and at Cost of \$150,000 Will Visit America With Special Object of Singing Before Country's Chief Executive—To Appear in Many Cities.



EDWARD KREMSER

Conductor and Honorary Choirmaster of the Vienna Male Choral Society

Unique in the visits of foreign musical organizations is the first appearance in this country of the Vienna Male Choral Society, popularly known as the millionaire's chorus on account of the wealth of nearly all of its members, which comes to especially serenade President Roosevelt, and to appear before some of the leading musical societies of the country. Through the instrumentality of Charles S. Francis, American Ambassador to Austria, the first appearance of the choir will be before the President and his family on the afternoon of May 6, in the East Room of the White House. This concert is given as a tribute of esteem and to convey the felicitations of the Austrian people.

At a cost of \$150,000 this famous choir will visit these shores, having chartered a steamer for its exclusive use and a train to use *en route*, the entire expenditure of which will be borne by the organization. It is expected that 200 members of the choir with about fifty ladies will make the journey. To a representative of **MUSICAL AMERICA**, some interesting facts concerning the choir and its itinerary were given by Felix Kraemer, who is now in this



FRANZ SCHNEIDERHAN

President of Vienna Male Choral Society Which Will Next Month Visit America

country perfecting arrangements for the visit.

The Vienna Male Choir was established in 1843 by Dr. August Schmidt, and from modest beginnings has acquired a high place in the social and artistic circles of the city bearing its name. Its membership is composed of representatives of Viennese society, and includes well-known artists, university professors, financiers, lawyers, doctors of medicine and of law, merchants, heads of institutions and state officials.

Ever since its foundation the choir has been at the disposal of all charitable endeavors. The total receipts of all concerts in Vienna, as well as those given during numerous tours, have been devoted to charity, a sum exceeding \$125,000. Many foreign countries have been visited, including Germany, England, France, Italy, Turkey, Greece and Egypt.

The 775th public performance was given in London this year, the occasion being the sixtieth London visit undertaken by the choir.

Many famous composers have dedicated their works to this organization, among whom are Schumann, Meyerbeer, Mendelssohn, Liszt, Wagner, Bruckner, and Johann Strauss. The last five named were, like Brahms, honorary members of the choir. A magnificent monument was erected by the organization to Franz Schubert, a famous son of Vienna. During its sixty-three years' existence, seven presidents and eight conductors have been at its head.

Since 1869 Edward Kremser, a distinguished musician and composer, has been the conductor, and on the thirtieth anniversary of his connection with the choir he was appointed honorary choir-master. For the past four years he has been assisted by Richard Heuberger, well known as a writer upon music as well as a composer.

Repeatedly the Vienna Male Choir has had the honor of proving its efficiency be-



RICHARD HEUBERGER

Assistant Conductor of the Famous Vienna Male Choral Society

fore his Majesty the Emperor of Austria, and through its artistic and humanitarian work, has won a permanent and leading position in the art life of Vienna.

During its visit to New York, the Choir will be the guests of the Liederkreis Society, giving the first concert on Tuesday evening, May 7, with the assistance of the Philharmonic Orchestra, after which there will be a reception by the Austria-Hungarian Society. Wednesday, May 8, will be devoted to sight-seeing and a trip to Coney Island, where a festival by the united singing societies will be given in honor of the choir.

On Thursday evening the second concert is scheduled. On this occasion a popular programme without orchestra will be presented.

The Arion Society will give the choir a reception after the concert. On Friday the choir will sing in Philadelphia as guests of the Junger Männerchor. The next day it will appear in Baltimore and from there to Buffalo, where the Orpheus Society will be the host. Tuesday, May 14, will be spent at Niagara Falls, and the following day the singers will be heard in a matinee concert at Milwaukee. Before returning to New York, the choir will appear in Poughkeepsie and from there by boat on the Hudson to New York. The departure for Europe will be made May 17.

MUSIC DEAD, SAYS DR. REICH.

German Philosopher Declares that Beethoven is Overrated.

LONDON, March 28.—In a recent lecture here Dr. Emil Reich made sweeping assertions regarding the present status of music.

Music is dead, according to this noted German philosopher. It has been killed by the wave of imperialism that has swept over the world.

Germany is getting more and more demusicalized. No aristocrat has ever written music worth listening to, and the reason England has no music is that she has no bourgeoisie.

Beethoven is fearfully overrated in England. The middle classes are fond of ponderosity. Beethoven preaches all the time. Every piece begins with "Dear brethren." In real art we do not preach by preaching.

The man who hears Mozart and is not better for it does not know music. Beethoven, however, was a Dutchman, and the Dutch are heavy. That is not quite the Greek ideal.

In music there were two main things—the theme and the elaboration of the theme.

A dilettante makes a good theme and does not know what to do with it. It is

the elaboration that shows the master. There are divine beauties in Beethoven, but the man's capital was too small. Beethoven's defects are attributable to the fact that he was a bachelor.

MR. SAFONOFF'S PLANS.

Philharmonic Orchestra Director Sails For Europe on April 18.

Wassily Safonoff, conductor of the New York Philharmonic Society, makes his final appearance with the organization for this season at the two supplementary concerts of the society in Carnegie Hall on April 5 and 6.

He will sail for Europe on April 18 on the *Kaiserin Augusta Victoria*, and will go to London to conduct general concerts for the London Symphony Orchestra. He will then go to the Caucasus to spend the Summer with his family.

Stainer's "Crucifixion" was given at Jacksonville, Fla., last week by the choir of the Good Shepherd and elicited most favorable comment. The soloists were Georgia Nelson, Hiram Arnold, James Spratt and C. L. Adams, who met with favor. The cantata was ably directed by Campbell Stryker.

PLANCON SAVES EAMES.

"Marguerite" Suddenly Resuscitated by Warning of "Mephistopheles."

WASHINGTON, March 30.—By interpolating the warning, "Look out, Eames!" in the libretto of "Faust" at yesterday's matinee of the Metropolitan Opera Company, Pol Plancon saved Emma Eames from being crushed by the descending curtain.

Marguerite was in a swoon, eyes closed, and prostrate on the curtain line. *Mephisto* had sung his diabolic song and was just about to make his exit, when the curtain bell was rung. The hiss of ropes prompted Plancon to look up just in time to see the curtain begin to fall.

The spectators were surprised to see him lean over the prima donna. When he cried, "Look out, Eames!" *Marguerite* looked up and did a lively gymnastic feat.

A moment later Plancon and Eames were bowing before the curtain in acknowledgment of the applause for the salvation of *Marguerite*.

Smetana's charming opera, "The Bartered Bride"—one of several operas which Conried has promised to perform—was recently produced at the Théâtre de la Monnaie, Brussels, under the title "La Fiancée Vendue." The Brussels correspondent of

the Paris *Figaro* contrasts the simple beauty of this work with the complex symphonic characteristics of so many latter-day operas, and fancifully compares Smetana's score to a "bouquet of wild flowers tied together with an artist's hand." The freshness, sincerity, and spontaneous grace of the music, it is added, have captivated the opera-lovers of the Belgian capital.

SINGERS RE-ENGAGED.

Johanna Gadski and Josephine Jacoby to Remain at the Metropolitan.

Heinrich Conried has re-engaged Mme. Johanna Gadski and Josephine Jacoby for next season at the Metropolitan. This leaves only a few of the artists at present of the company who have not yet renewed their contracts for next Winter. Mme. Gadski will sing in opera until late in February. Miss Jacoby is to sing some new rôles which Mr. Conried will decide upon before he sails for Europe.

Miss Jacoby, who participated in the Good Friday production of "Parsifal" at the Metropolitan, left for Boston the next day to join the company on tour. During the road tour she will sing the part of the witch in "Hänsel und Gretel" and *Suzuki* in "Madama Butterfly" for the first time.

BISPHAM

"VICAR OF WAKEFIELD"

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Serious Students of Music in Manhattan Opera Chorus

The term "chorus girl" as applied to the young women who sing in grand opera, has a different meaning than when it refers to the butterfly in some of the Broadway musical comedies. This distinction was brought out in a recent daily press article, in which it was shown that the girls and young men who sing on the Manhattan Opera stage are serious students of music, who find their chief reward in studying the methods of the great singers appearing in the same performances.

The young women who form the indispensable half of a presentation of the great operas permit themselves a trifle more distinction by describing their positions as "of the chorus." Somehow there seems to be a dignity in this simple alteration, and even a stranger to the ways and means of chorus girls would appreciate that the young singers of the Manhattan demand dignified treatment.

Here in New York, not far from the Great White Way—certainly within reach of the fascinating allurements of the restaurants—are several dozen young women who day and night work with a purpose in life, a serious purpose which demands all their time and strength. Their lives seem to be guided by the thought that life is real, life is earnest, and champagne suppers are not the goal.

It is when Melba sings that the studious members of the Manhattan chorus may be seen at their best, for at this moment ambition struggles rampant in the breasts of her associates of humbler position, each of whom confidently awaits the day when she may hold the centre of the stage and a great audience sit spellbound at the sound of her voice. No one but a member of a grand opera chorus can describe the sensations of adoration, of longing, of hope which accompany each crystal note of the greatest of all sopranos. The heart-beats of those "of the chorus" keep perfect time, their throats unconsciously pulsate with the unsung aria, and their brains are keenly alert for the slightest alteration in the score.

Melba is the idol of these students of music, and she knows it. As she confronts the sea of faces before her she feels that she must give them her best and most conscientious effort, for they expect it. As she turns toward the wings and notices the girlish faces gazing at her she reads in each a demand which she never disappoints.

Mr. Hammerstein is proving a patron of the musical student. He is the good saint who is lending friendly aid to the struggling young woman who wishes to pursue a musical career. It is he who has made the study of Melba's methods a possibility for the girl with a voice. The Manhattan chorus is perhaps different from that of any other in the country, for it is comprised of young women who are there to study music. No one knows just how the inspiration gained numbers so quickly, but when it became noised about that the great Melba was to sing at the Manhattan Mr.

Hammerstein suddenly found himself besieged by scores of young and pretty women, the majority of whom possessed unusually good voices, all of whom clamored for positions in the chorus. Few had ever set foot on the stage; indeed, most of them were at the time of application occupying positions in church choirs.

"But, my dear children!" exclaimed Mr. Hammerstein, "if you have had no stage experience what am I to do with you? How do I know that you can walk before the audience without a case of stage fright? Why do you come to me?"

"We want to watch Melba," one and all replied. "For this we would work for nothing. We can soon learn to walk. We don't have to be taught to sing."

That settled the matter, and so it happens that the stranger within the Manhattan gates finds himself in interesting society. Back of the stage one is transported to another land. A small village it seems, and there is no cramping or crowding as in the ordinary playhouse.

In speaking of the young students Mme. Melba said recently: "I have never known young women of the chorus to be more ladylike, more honest, more sincere, or more ambitious than the girls here at the Manhattan. It is a pleasure to feel their appreciation silently bestowed, and when, while singing, I glance toward the wings and see their attentive faces and realize that my every note is a guide to them in their musical path, you may be sure I sing my best."

There are a large number of young foreign women who share the honors of the chorus with the American girls. Nearly all of them were especially engaged for appearances at the Manhattan. They know little English, and the confusion of tongues and clash of temperaments during exciting moments in an operatic production is something beyond description. The foreigners are not imbued with the same spirit of idolatry for great singers as that possessed by our women, for they have lived in an atmosphere of music all their lives, and it seems natural to listen to a great voice. Then, too, they do not come to America for the purpose of study.

Their attitude toward their American associates is one of marked respect. If the American girl wishes cold cream or rouge, the Italian or French woman will volunteer some of her own. Or she will perform any other little service which may be pleasing. The bon camaraderie existing between the representatives of the several countries is a source of pride not only to the young women themselves, but also to those in authority over them.

At Los Angeles recently Margaret Goetz, a brilliant young singer, gave the first of a series of descriptive historical song recitals at the Woman's clubhouse. The recital was devoted to the period of early vocal music of England, Italy, Ireland and Scotland from A. D. 1200 to 1800, and included both the religious and secular music. She was assisted by Messrs. Roland Paul and Frederick Gunster, tenors, and Henry Balfour, Charles Bowes and Revell English, barytones.

A CHICAGO SOPRANO.

Rhea Weaver-Carson Acquires Envyable Reputation by Her Concert Work.

CHICAGO, April 1.—Rhea Weaver-Carson, an attractive Chicago cantatrice who has already acquired an enviable reputation, is endowed with a clear pure soprano voice of remarkable range, well schooled and possessing a charming personality.



RHEA WEAVER-CARSON

Her success in concert work has been easily secured, although she has been but a short time before the public. Her recent concerts at Lafayette, Ind., Adrian, Mich., and Lansing, Mich., were all very successful.

Mrs. Carson has a charming personality, a sweet expression, graceful manner, distinct enunciation, and excellent control of her voice. Mrs. Carson is the wife of Robert Boice Carson, the well-known tenor and vocal teacher, and their joint concerts this season have been very successful.

C. E. N.

OPERA IN WASHINGTON.

Section of Conried Company Gives "Madam Butterfly" at the Capital.

WASHINGTON, April 1.—The short season of opera by a section of the Metropolitan Opera Company, was inaugurated here last Thursday evening, before an audience notable for its musical and social quality. Puccini's "Madam Butterfly" was the opera presented, with a cast which included Farrar, Homer, Caruso, Stracciari, Reiss and Dufrique. The individual and collective work of the artists was such as to recall them numerous times. Stracciari made his initial appearance and displayed a rich baritone voice. The conducting of Arturo Vigna and the work of the orchestra was deserving of the highest commendation.

VERDI'S "REQUIEM" SUNG AT MANHATTAN

Campanini the Star of Hammerstein's Good Friday Concert.

Instead of the regular opera performance, a special concert was arranged for Good Friday evening at the Manhattan Opera House. Verdi's "Requiem," the principal offering, followed Haydn's third symphony, given in honor of the 175th anniversary of the composer's birth.

A familiar quartette was drawn from the Manhattan corps of artists for the solo parts of the requiem—Gianina Russ, soprano; Eleanore de Cisneros, contralto; Amadeo Bassi, tenor, and Vittorio Arimondi, basso.

Though opera singers, as a rule, do not appear to as good advantage on the concert or oratorio stage as in their native sphere, these singers acquitted themselves of the tasks allotted them in a satisfactory, if not particularly impressive, manner. Mr. Bassi rose to the occasion with more convincing effect than the others, singing with appropriate warmth and fervor. Mes. Russ and de Cisneros had little opportunity in solo work, but their voices blended effectively in the "Agnus Dei."

The dominating characteristic of the performance was the manner in which Mr. Campanini controlled his chorus and orchestra and inspired them to achievements worthy of the standard that the New York public has learned to demand of this excellent conductor. The chorus especially shone by reason of the enthusiastic vim of its singing and the superb volume and sonority of tone it produced.

In conducting the Haydn symphony, for which he used no score, Mr. Campanini gave another evidence of that versatility which enables him to grasp with uniformly acute insight and authoritative breadth of conception the most widely diversified operatic works and the finest productions of the symphony composers. It was a lucid and spirited reading that the Haydn symphony received at his hands.

The audience was small but well pleased.

"Ma?"

"Yes, Johnny, what is it?"

"They got a queer song at Sunday school."

"Queer song? What is it?"

"Something 'bout a consecrated cross-eyed bear."

"What?"

"Yessum."

The mother discovered that he meant the hymn in which occurs the line, "The consecrated cross I'd bear."—Chicago "Tribune."

Dr. Anton Gloetzner of Washington, D. C., has just completed a Mass for voices in unison, which is considered an excellent piece of work.

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MILWAUKEE HEARS WILLIAM H. RIEGER

New York Tenor Gives Masterful Performance as Soloist With A Capella Choir.

MILWAUKEE, April 1.—The presentation of Bach's Passion music by the A Capella Choir, under the direction of F. Salbach, on March 22, was made notable by the general effectiveness of the performance



WILLIAM H. RIEGER

New York Tenor Who Won Great Triumph at Recent Concert in Milwaukee

and the artistic solo work of William H. Rieger, the distinguished New York tenor.

Mr. Rieger was, beyond doubt, the brightest star of the whole performance. His beautiful lyric voice, heard in the rôle of the *Evangelist*, won him the immediate favor of his hearers and the results he achieved were all the more praiseworthy in view of the fact that the composition is one of the most exacting and difficult of its kind in musical literature.

Not only has Mr. Rieger's voice an exceptionally beautiful quality, but it is of large range and is under perfect control. He sings with intelligence and a complete understanding of the work in hand. It is the expressed wish of those who had the privilege of hearing this distinguished tenor, that he may be heard again in Milwaukee.

"Damnation de Faust" at Manhattan.

It is announced that the second season of grand opera at the Manhattan Opera House will begin on November 4, and it now seems probable that the opening performance will be Berlioz's "La Damnation de Faust" in the operatic form devised by Raoul Gunsbourg for his Monte Carlo production. Mary Garden will sing *Marguerite*, Maurice Renaud will appear as *Mephistopheles*, one of his greatest rôles, while Charles Dalmores will be the *Faust*. Mr. Campanini will conduct the work.

New Song by Milwaukee Composer.

"Yours Truly" is the name of a new song by the Milwaukee publisher, Frank Schmidt, which bids fair to become a general favorite with that large section of the public which takes pleasure in songs that are of attractive melody and at the same time of a much higher order than so-called "popular" effusions. The music is unusually appropriate and effective as a setting of words that prove Mr. Schmidt's talents to be by no means one-sided.

Gilbert and Sullivan's "The Gondoliers" was presented at Sherry's in New York, recently by the Junior Singing Club of the Boys' Club, Avenue A and Tenth street, of which E. H. Harriman is the founder.

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BOSTON'S NEW PIANIST.

Carolyn King Hunt, Formerly of Worcester, Settles in Massachusetts Capital.

Boston, April 1.—Carolyn King Hunt the pianiste, for a number of years prominent in musical and social circles in Worcester, has taken a residence at No. 19 Exeter street, this city.

Mrs. Hunt comes to Boston under the most advantageous circumstances from a musical and social standpoint. She has a wide circle of friends who are influential socially and musically in Boston, and with her exceptional talents, her success would seem to be assured. Mrs. Hunt is a musician in the finest degree, and her hard, conscientious study for years has placed her in a position to become one of the foremost teachers of this city.

Mrs. Hunt will retain her Worcester studio and will teach there a day and a half each week. She was one of the charter members of the Friday Morning Club, the most exclusive musical organization in Worcester. She has taken part many times in programmes given before this club, and recently gave her Beethoven lecture recital at one of the Friday morning musicales. Mrs. Hunt was for several years one of the guarantors of the Worcester Music Festival. Mrs. Hunt's home in Worcester has been for years the rendezvous for prominent musicians and her receptions during the music festival each season have been among the most interesting and exclusive events of festival week. D. L. L.

SONATA BY PAUR HEARD.

Pittsburg Conductor Again Appears as Pianist in Von Kunits Concert.

PITTSBURG, April 1.—When the Von Kunits String Quartette recently gave its closing concert of the season it was assisted for the third time this Winter by Emil Paur, as pianist.

The programme was an unusual one. Max Reger's "Serenade" in D major for flute, violin and viola, a work of peculiar but undeniable charm, was admirably played, Anton Fajer being responsible for the flute part. Following this, Luigi von Kunits joined Mr. Paur in a sonata for piano and violin composed by Mr. Paur thirty years ago. It proved to be an interesting composition and the performers naturally did full justice to it. The Schubert quintette in C major was the closing number.

WIFE SUES CHOIR SINGER.

Harry J. Warren Denies Charges of Cruelty, and Failure to Support.

Harry J. Warren, a commission merchant, engaged in the silk and lace importing business, and a member of the choir of St. Michael's Protestant Episcopal Church, Ninety-ninth street and Amsterdam avenue, has been sued in the Supreme Court by his wife, Maude M. Warren, who charges him with cruelty, abandonment and failure to support her.

Mr. Warren has presented two affidavits to show that his wife had been intoxicated. He said she left him of her own volition and denies her charges.

Georgia Kober to Go on Tour.

CHICAGO, March 25.—Georgia Kober, the popular Chicago pianiste, will make a concert tour in April, giving recitals in the larger cities of North and South Dakota and Nebraska. Her pupils gave an interesting recital in the Assembly Hall of the Fine Arts Building on Thursday, when Amalia La Marti, a blind singer with a brilliant voice, contributed selections by Bemberg, Massenet and Sherrington.

Organist's Dismissal Causes Trouble.

NAZARETH, April 1.—Dissension has been caused in the Moravian Church here over the dismissal of the organist, Ellis C. Schneebeli, son of former Congressman Schneebeli, who is one of the trustees of the church. Prompted by his father, young Schneebeli, who is a leader in musical affairs in the town, ignored the action, precipitating a contest between the elders and the trustees.

"One who is sincerely devoted to music must not love money," remarked the artist. "I infer that," answered Miss Cayenne, "from the scale of prices for every big performance."—Washington "Star."

A RENDEZVOUS FOR GREAT MUSICIANS



ATELIER OF VICTOR FLECHTER

There is a little room in one of the buildings facing Union square, New York, that to ordinary folk presents nothing to particularly attract the attention. Yet there are few of the world's greatest musicians who have not spent a liberal share of their time here, chatting with Victor Flechter, the proprietor, who is known in every civilized country as an expert in the art of violin construction.

Mr. Flechter's atelier contains many interesting souvenirs of the great violinists, cellists, and conductors, who never visit New York without calling upon him. Autographed photographs and gifts of various sorts hang from the walls, providing rare entertainment to the casual visitor. There is also a valuable collection of string instruments, many of which have histories that are interestingly related by Mr. Flechter.

A COUNTRY-SIDE OF VIOLIN MAKERS

A whole country-side in which the sole industry consists of violin making, in which about fifteen thousand people live by the art, in which the wealth of a family is estimated by the amount of good seasoned wood it possesses and the number of workers it provides—such is the little city of Markneukirchen in Saxony, and the numerous villages clustering around it.

Both men and women are hard-working, independent and thrifty. To a visitor in any homestead there is no suggestion of race-suicide; in many cases one may see three generations of violin makers living under the same roof, so that the house looks like a miniature violin factory.

The instruments turned out are usually of high grade. Some are marvellous examples of inlaying and are handed down in the family from generation to generation. Some of the collections represent four or five generations of workers.

The system obtaining by which the family produces and finishes the complete article instead of making some integral part, as in certain specialized industries, tends to give these peasants pride in their handicraft.

Often enough the master worker will produce an instrument so cherished by himself that it will not be sold at any price, but put aside among the heirlooms to be parted with only in some season of dire stress.

As might be supposed, the tools employed are primitive, yet nothing would induce these people to adopt any machinery. The work is split up among the members of a family; thus, one man will devote himself to making the pegs, another to fashioning necks, a third to shaping the back and belly, and a fourth to cutting the peculiar "f" shaped couding holes in the belly. Others again glue up, polish, varnish and finish the instruments, performing every operation with scrupulous pride.

From time to time as a batch of instruments is finished, they are packed up and taken into town for sale.

Some carry their violins in special wicker baskets, while those who have made cellos carry them openly, perhaps strung loosely together in twos or threes. A few families specialize in bows and bring them into town in thousands.

In the town itself there are some large factories for violin making, but nevertheless ready buyers are always found for the handmade productions of the peasants, for these are superior to the machine-made article.

There is yet another colony of violin makers in Mittenwald, a corner of the eastern Alps, between southern Bavaria and northern Tyrol. The forests here are filled with subtle fragrance from the prostrate trees and rough hewn planks which are waiting for the delicate manipulation of the instrument makers.

The very houses of Mittenwald are things of beauty fashioned out of Alpine timbers curiously and fantastically carved by village artists, who revel in beauty of form and tone. Above the village towers the precipitous peak known as the Karwendelberg whose almost perpendicular walls attain an altitude of 8,000 feet.

In the violin factories here the woods chiefly used are pine and "ahorn." The methods followed are those traditionally inherited from the old Italian masters.

It is curious that although the Mittenwalders turn out every year thousands of superb violins, violas and cellos, they seem to care little for the music of these instruments, and revel in the zither, the national instrument of Tyrol, to which they dance on moonlight nights after they have taken to market a big consignment.

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ALBERT PATTOU EXTENDS HIS FIELD

Progressive New York Manager to Make Trip Through Middle West.

Albert B. Pattou, whose activities as a concert manager are commanding rapidly increasing attention in the music world of New York city and other centres, will make a short trip through the Middle West this Spring for the purpose of becoming personally acquainted with the directors of choral societies and the officers of musical clubs in that section of the country.

Mr. Pattou's career has been a tribute to his inherent ability. Commencing with a church choir exchange, he quickly outgrew the purely local character of such an agency and entered the broader field of concert and oratorio. As an ardent admirer of Theodore Roosevelt he adopted at the outset the President's motto, "A square deal." In conjunction with Victor Sorlin he is furnishing orchestral music by the Sorlin Orchestras in a number of New York's leading hotels and is accomplishing notable work in the direction of elevating the standard of that class of organizations.

In the selection of his artists Mr. Pattou exercises the greatest care, seeking the advice and counsel of his many friends in



ALBERT B. PATTOU
Whose Ability as a Concert Manager is Commanding Widespread Recognition

the musical circles of the metropolis, fully realizing that by the work of his people will his managerial ability finally be judged.

Success of the Opera Season a Boon to American Composers, Says Victor Herbert

More gratifying in interest to the careful observer than perhaps any other of the significant results of New York's most remarkable season of grand opera, now in its closing hours, is the strength that the appeal of the better and higher sort of music has manifested upon the amusement loving public in general, writes Victor Herbert in the "Evening Telegram." And by the same token the outlook for the future of music in America becomes brighter and more interesting.

New York's experiment of what practically amounted to two seasons in one of grand opera, anxiously observed by music lovers in all parts of the world—and with much skepticism in some quarters, it must be admitted—has proven a veritable mountain in American musical progress. The energetic "invader" into the local field of opera purveying, hitherto occupied by a single impresario, has achieved for himself a triumph. Analyzing carefully the season's record, one is tempted to sum up the situation with the epigram:—"Grand opera has become popular."

Certain it is that those supercritical persons who delight in dismally proclaiming that the public taste for real music is becoming mournfully debased can find but little reward for themselves when the achievements of the past few months are enumerated. And coupled with the ex-



VICTOR HERBERT
This Noted Musician Declares That the Success of New York's Opera Season Presages Well For the American Composer

traordinary advance sales already recorded for next season at both of our opera houses, these facts would seem to demonstrate peradventure that he who dares to offer to the public the very best of wares need not necessarily perish in failure.

The composer who has faith in the public's knowledge of its own wants will succeed just as does the merchant; people do not take sand when they can have sugar. In music, as in every other field of culture and learning, the public must be approached on the level of its own intellect. This rule holds equally as good to-day as at any other time since the dawn of man.

Tastes and standards vary and change with the times, but that man who appeals intelligently with his best work to the majority of the people comes nearer realizing an ideal than he who strives for hidden meanings understandable to but a supercultured few. The demand to-day is for sensible and refined entertainment. Those who study causes must be impressed with the fact that the success of our new opera house was not assured in advance by a subscription list practically oversubscribed. Its patronage came not from wealthy and "fashionable society," but rather from a larger number of less opulent and equally admiring lovers of fine music. Does this not indicate a ready market for goods of merit and value?

To be regretted is the fact that a few of our leading composers are so little known. But they do not approach their public on level ground. They remain too far removed; too distant to feel the popular pulse. To many of them the word "popular" is a fetish, yet their works, often of rare beauty and merit, almost invariably fail of a wide appeal because of a sincere but misguided idea of what their audience desires.

That time has passed when intelligent persons are content with any art, music or literature of which they are forced to remark, "Yes, it is very beautiful, indeed, although I did not quite understand all of it."

Personally, I hold that that which is not "popular" is not of much benefit to the world. Popular need never mean anything unrefined; our public will always insist upon the refined in its forms of entertainment. Short indeed was the reign of the so-called "musical comedy," with its ridiculous horseplay, low humor, sing-song scores and, oftentimes, plain vulgarity. In its place to-day, by virtue of public approval and support, we have at least one or two real light operas, clean, delightful, with an admirable lack of the obsolete horseplay tactics. My pride in the success of my own compositions, such as "The Red Mill" and "Mlle. Modiste," is in the fact that I have tried to create a higher standard for this form of entertainment.

The success of the opera season has, I sincerely hope, awakened in our native composers a taste for dramatic musical composition. My own appetite in this direction has been whetted and, while I realize that grand opera as a serious task is in a class by itself, I have the ambition to see some day in the near future some of my own work of this kind produced at one of our opera houses—probably at the newer house which, because of its enterprise, seems to have opened a brighter future for composers.

Henri—"So you want to be a composer?"

Pierre—"Yes; but my parents don't understand anything about music. They won't even let me wear my hair long."
—"Bon Vivant."

BROOKLYN PIANIST A TALENTED COMPOSER

Carl Rath's Pianoforte Works Display Originality and Melodic Charm—A Leipzig Pupil.

Prominent in Brooklyn musical circles is Carl Rath, pianist and composer, who has won considerable recognition for his work in the musical art. Mr. Rath pursued his early education in Brooklyn, and completed his studies at the Royal Conservatory of Leipzig, graduating with honors from that institution in 1903. He enjoys the unique distinction of having been a member of Dr. Carl Reinecke's last class, before that venerable master retired from the head of the Conservatory and active musical life.



CARL RATH
Young Brooklyn Pianist and Composer—He is Gaining Prominence as a Versatile Musician

Mr. Rath, aside from being an excellent pianist and composer, is a busy teacher, and has had distinctive success. He is a firm believer in the application of theoretical knowledge as a factor in the fullest pianistic development of the pupil. Mr. Rath possesses the happy faculty of infusing his teaching with a keen appreciation of the pupils' needs and ambitions, and, by instilling sound musicianship as a basis, he has brought to notice many fine products of his work. In his compositions there is a melodic charm based upon well defined harmonic treatments which lend delightful coloring and originality.

Fritzi Scheff Sues Paper.

Because of an article in "Town Topics" reflecting on Fritzi Scheff and her husband, Baron von Bardeleben, the latter has brought suit against the publication for \$50,000 damages.

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CONCERTS GALORE IN WILKES-BARRE, PA.

Easter Music Draws Big Audiences in Pennsylvania City.

WILKES-BARRE, PA., April 1.—This city had its usual generosity of offerings in Easter music. The musical programme of the churches made the local papers look like a musical directory.

Easter evening at St. Mary's, Organist Minor Baldwin gave a recital assisted by the male choir and by Agnes Noll, who has been studying in the Metropolitan Opera School, New York, this Winter.

At St. Stephen's, Clarence Dillenback, a basso of Syracuse, sang.

A string quartette assisted in both services at the First M. E. Church Good Friday night and the First M. E. quartette, assisted by a chorus of fifty, gave Stainer's "Crucifixion" under the direction of Organist J. Clarendon McClure. At St. Stephen's, Organist Shepherd's choir gave Macfarlane's new cantata, "Message from the Cross" with impressive effect. Both churches were thronged with more than a thousand listeners in each. Mr. Shepherd's organ work in the cantata was noticeably fine.

This week the Concordia, under Hansen, gave its Spring concert at the Nesbitt assisted by the Boston Orchestral Club. This splendid chorus of Sangerfest fame, sang with all its old time skill. The chorus mustered an even 100 voices.

The visit of the Damrosch orchestra Monday night filled the Nesbitt to the doors and the programme was hugely enjoyed. Next week a selection of the best of local talent assisted by John Barnes Wells of New York will give a concert in aid of the MacDowell fund. The subscriptions are already generous.

The Spring recital of the Musical Art Society takes place the latter part of this month. Mr. Hansen has wrought well with this chorus this season and it has gained great favor.

A coming event of interest is the eisteddfod of the Mason Glee Society, which will attract many visiting singing societies.

W. E. W.

FRITZ SCHEEL.

November 7, 1852—March 13, 1907.

I.

By the sinuous Baltic shore
In a far-famed Hansa town,
When late autumn gales blew from
Over fir-grove, fen and down,
A babe first saw the light,
A boy who grew in might
Of strong and high desire—
For the south wind lent him fire,
And the north wind gave him force,
And the east wind charmed tales,
And the west wind, fond but hoarse,
Whispered of snow-white sails!
Then Music touched his heart
And bade his eager brain
Take from each wind a strain,
And learn her sacred art,
And be interpreter
To strangers in her world—
With all his will unfurled,
He listened unto her!

II.

Longtime and well he wrought
In Music's dearest land;
Serving the good and grand,
He trained the vast untalented,
But the west wind aye was telling
Of new fields over the sea,
And desire he felt welling
And wooing him to flee
Beyond the sunset waves!
All care and want he braves,
And wins by work and faith
A kingly laurel crown—
A genial, wide renown,
For him no bloodless wraith—
And, best that Fortune sends,
Fair troops of loyal friends!

III.

Yet Death, the kind, last friend
Of all his toilsome years,
With cypress brow, appears
And saith his work must end—
No more by tone nor text
Shall he be ever vexed!
Then they whom he hath honored so,
Beethoven, Schubert, Mozart, Bach,
And many another around him lock
Their godlike arms: their grand forms glow
With thrills of lofty gratitude—
And see! Beyond the Mystic Gate,
Myriads on myriads, joyful wait;
Toilers and pilgrims, who withstood
Anguish and shame for Beauty's sake,
And Beauty's realm more fair to make,
Sweet valley-lilies with him sharing,
Wreaths of heavenly roses wearing;
While, brighter than all stars of space,
Music bends on him her dear face
And gives him his supreme reward—
The glad "Well done!" of Love, his Lord!

—WILLIAM STRUTHERS.

Philadelphia, March 21, 1907.

COMBINES ART AND BUSINESS

Talented Chicago Woman Writes, Illustrates, Publishes and Sings Her Own Songs.



CARRIE JACOBS BOND

This Chicago Musician Writes, Illustrates, Publishes and Sings Her Own Songs

Had not poverty come to Carrie Jacobs-Bond, a talented amateur of Chicago, it is probable that the world would never have heard from her. As it is, she now not only writes, illustrates and sings her own songs but publishes them herself and has a little shop where she sells them.

When, some years ago, at the death of her husband, Mrs. Bond found herself penniless and with a young son to care for, she set herself bravely about making a living, turning to her music as a means for the obtaining of the needful. Several songs she had written were accepted by a publisher, who paid her the small sum of thirty dollars for them, saying there was no sale for them, although the composer knew that they had been sung by several well known singers and had proven popular.

She borrowed enough money to set up a little publishing house of her own, turning a back bedroom of her home into an office. She sang her songs at private musicales, church and school affairs and entertainments of various kinds, and so

charmingly did she sing them, so touching was the music and so delicate the sentiment embodied in them, that she soon created a demand for them.

Jean de Reszke wrote to her: "I was perfectly charmed to hear your compositions sung by yourself, and it has seldom been given to me to hear the poet, composer and interpreter all in one."

Elbert Hubbard wrote: "Here is a woman who writes poems, sets them to music and sings them in a manner that reveals the very acme of art."

Mrs. Bond had succeeded in making her songs known and liked. Soon the little office in the back bedroom grew too small and the large dining-room was transformed into a shop called the "Bond Shop," where, with the assistance of her son, now grown to manhood, she writes, publishes, illustrates her songs with dainty water-color sketches and sells them. Many of Mrs. Bond's poems are written as if they emanated from a lovable old New England farmer, a quaint figure which furnishes many an illustration for the title pages of her songs.

MME. EDWARDS' PUPILS.

Four Young Musicians Heard in Waldorf-Astoria Concert.

Mme. Etta Edwards presented four of her pupils at a musicale given Thursday of last week at the Waldorf-Astoria, New York. The audience was large, fashionable and appreciative and applauded the talented, pretty girls whenever occasion offered.

The programme in full follows: Holmes's "Sous les Oranges" and "Berceuse," Blasejewicz's "Boundless Love," Vianesi's "Ici-bas," Widor's "Soupir," Vieu's "Sous les brumes" recitative, cava-tine and air from Meyerbeer's "Le Prophète," Louise Le Baron; recitative and air from "William Tell," and air from "Cavalleria Rusticana," Helene Larle, Schumann's "Widmung," Von Fielitz's "Schattenleben" and Hildach's "Das Kraut Vergessenheit," Helen Summers; Cesar Franck's "Panis Angelicus" and Carl Busch's "Where is Another Sweet," Miss Rogers.

William H. Lee was engaged to sing Granier's "Hozanna" at All Angels' Church at the service on Easter Sunday. His concert at Mendelssohn Hall has been changed from the first week in April to April 20, when Dannreuther, the violinist; Leo Leventritt (a pupil of Mr. Lee), baritone, and W. H. Alling, accompanist, will appear.

SUBSTITUTE OPERA TENORS.

Managers of San Carlo Company Conceive Fine Idea Which Doesn't Work.

SAN FRANCISCO, April 1.—The confiding public, which has been extending its patronage to the San Carlo Opera Company at the Chutes Theatre, has been imposed on in the matter of tenors. The substitution escaped even the argus eyes of some of the learned critics.

Signor Riccardo Martin, otherwise "Dick" Martin of Louisville, Ky., was programmed as singing *Don Jose* in "Carmen" last night and also the *Conte D'Almaviva* in "The Barber of Seville" on Saturday night, but instead of Martin there appeared Signor Alemani, who is decidedly inferior, at least in reputation, to his fellow artist.

The trouble seems to have been caused by the insistence of the management that Signor Martin sing as it desired and he was placed on the programme without consultation. Martin claims that his doctors have forbidden him to sing in two successive performances. His wife also strenuously objects to his too frequent singing on the ground that he will overstrain his voice.

Dr. Karl Muck is to make his first appearance in this country as a pianist in ensemble with the Boston Symphony Quartette at its concert in Boston on April 22.

JAN SICKESZ HEARD IN MUNICH RECITAL

Young Dutch Pianist Warmly Praised by German Critics.

MUNICH, March 30.—Jan Sicksesz, the young Dutch pianist who is winning new laurels wherever he appears during his present European tour, captivated a large audience by his masterful performance at the recital in this city. The critic of the "Allgemeine Zeitung" says:

"A very fascinating recital was the one given by Jan Sicksesz, the young Amsterdam pianist, in the hall of the Four Seasons. He played Beethoven's Sonata, Op. 81, and a most attractive programme of Brahms, Chopin, Grieg, and some minor composers. Sicksesz is possessed of a very elastic hand, his perfect evenness of touch in bravura passages is remarkable. It is especially when it comes to bringing out the melodic lines clearly and rhythmically that he reveals a musical understanding pregnant with promises for the future. From time to time there was an unnecessary overflow of passion and also a youthful delight in exaggerated fortissimos, but this is not one of the worst sins a young musician might be guilty of. We hope Mr. Sicksesz will give us another chance to hear him. No one can henceforth afford not to know his name."

The "Münchener Post" critic says:

"After the first number Bach-Tausig's Toccata and Fugue, which have been heard a great many times lately, there was not a doubt in the minds of his audience about the extraordinary gifts of the young virtuoso. An injudicious use of the pedal at times marred the lucidity of that composition and did not improve the rendering of the Beethoven Sonata either. That is, however, one of those little pianistic sins which are more than made up by precious advantages like strength, temperament, feeling, and above all, a striking originality. Jan Sicksesz produced the best impression in compositions of Chopin, Brahms, Grieg. An enthusiastic audience obliged the artist to give many encores."

MASS FOR NIGHT-WORKERS

Selma Kronold and Other Soloists Sing at Midnight at St. Andrew's.

Long before the hour set, 2.30 a. m., the police closed the doors of St. Andrew's Church, at Duane street and City Hall place, New York, so large was the number of persons who wished to attend midnight mass for night-workers. Most of them were men and women employed on the morning newspapers. An especially fine musical programme had been arranged. There was a choir of fifty voices which sang, among other things, a festival "Kyrie" composed and conducted by Joseph Carl Breil.

The principal soloist was Selma Kronold, formerly one of the prima donnas of the Metropolitan Opera Company, but now director of the Catholic Oratorio Society, of which she is the founder. Her numbers were Henshaw Dana's "Salve Regina" and Bizet's "Agnus Dei." The other soloists were Mrs. J. Fellows, W. H. Johanson, Mrs. J. T. Lynch, Miss S. Quigley and Signor Miceli.

THREE NOTED ARTISTS.

Gwilym Miles, Laura Combs and Andre Benoist in Bridgeport, Conn.

BRIDGEPORT, CONN., April 1.—The last of the series of artists concerts under the auspices of the Wednesday Afternoon Musical Club, was given last week, when Gwilym Miles, baritone, and Laura Louise Combs, soprano, were the soloists.

Mr. Miles won instant favor with the large audience by his highly polished and dramatic vocal utterance in the Prologue from "Pagliacci." All of his numbers were well received and recalls were numerous.

Miss Combs was also successful, displaying her fine voice and charming presence to good advantage. The accompaniments were artistically played by Andre Benoist, who has made many admirers here on account of his beautiful work.

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MR. DOOLEY'S OPINION OF MUSIC



"No Home is Complete Without This Here Large Mahogany Box Filled With Scrapiron."

—Copyright by the New York "Times."

Following Mr. Hennessy's discussion on New York's grand opera war, reprinted in *MUSICAL AMERICA* recently, Mr. Dooley, his friend, takes up the subject of "Music," and Finley Peter Dunne, writing in the New York "Times," records the Irishman's views in part as follows:

"Did ye ever notice how th' sweet music iv a pianny dhrrows all other sounds? Not even a deaf man wud call this a quiet neighborhood. But th' trolley cars may be clanging by, a man may be shinglin' th' roof, th' people upstairs dancin' a breakdown an' a couple iv Germans at th' front dure debatin' whether they will play tenpins or pinochle a week fr'm Sunday, an' all I can hear is doremifasollasido, dosilasolfaremido fr'm Miss Mary McGraw next dure, who weighs a hundred an' five pounds an' cudden't make sound enough to be heard if she was leadin' th' ace iv spades in a card game. It ain't a loud noise, d'ye mind. It don't shatter ye'er hearin'. It slips into what Hogan calls th' chambers iv ye'er ear, snuggles down close to th' dhrum an' goes to wurk with an auger. I've known a man with a large fam'ly iv girls who was employed to edit a pneumatic hammer on a skyscraper, pause with a look iv anguish on his face an' curse as a lady in th' house next dure begun th' five finger exercise."

"Me neighbor gives me a concert ivry mornin'. She was just through whin ye come in. Th' music teacher arrived at ten o'clock an' at ten five Mistor McGraw boarded an east bound car in th' direction iv th' lake. I had to stay. Things that will dhrive a man fr'm home won't dhrive him fr'm a saloon. Th' entertainment begun an' wint on to its usual lenth. I've got it timed exactly, fr th' music teacher is hired be th' hour. She's infatchooated with th' playin' iv her pupil, but whin I peeped in wan day I see er lookin' at th' clock. I've got th' performance timed to th' minyit, but I can't help it, ivry day I give way to onmanly hopes that I may be wrong. I think me clock may've stopped, but it hasn't. Thin I hope th' music teacher or th' pianny will jump out iv th' window or, Gawd f'give me, something will happen to th' poor girl herself. I pray to keep fr'm thinkin' that th' innocent young thing may luckily squash a knuckle, not bad, d'ye mind, but enough so that I can get in me wurruk with Dock O'Leary an' have him tell her if she doesn't stop practisin' fr awhile she'll niver be among th' married with fam'lies. I know thim two gr-reaat wurruks be heart. Th' music teacher sets on a small chair alongside th' pianny stool an' me neighbor sets on th' pianny stool."

It isn't high enough to give her th' proper reach fr th' back molar teeth iv th' pianny an' she gets up an' twists it. Thin she sets down again an' looks underneath th' pianny to see if she's got her feet right on th' pedals; her face assumes an expression iv a man about to make a difficult pool shot fr th' corner pocket; th' music teacher begins: 'Wan an' two an' three an' wan, two, three.' Thin I hear: 'Dum, dum te'; a wait; thin, 'Dum. Dum te dum, te dum, te—'; another wait; thin, 'Dum. Dum te dum, dum te dum, dum te dum.' She wavers; she stops; not afraid to wound, as th' pote says, she's afraid to strike. Will she do it? I ask meself. Will she hit that note or will she desert her post like a cow'd an' lave me suspended in th' air be me achin' teeth? I can't set still waitin' fr her decision. I pace th' room; I pluck nervously at me buttons; I look at th' clock; I thry to think iv something more pleasant—like where I'm goin' to get th' rent money; an' fin'ly as th' minyits fly into years I rush to th' window an' call out: 'Fr hiven's sake, Mary Ann, wallop it. Who wud be free thim-silves must sthrike th' blow. Hit it, darlint, an' I save me last remainin' flicker iv intelligence.'

"This is th' way it goes, a'anna: 'Dum te dum, te dum.' She doesn't hear me, but suddenly she determines to make th' plunge. Inspired be th' Gawd iv Music her hand discends with incredible swiftness an' hits th' wrong note! Oh, Hinmissy, did music iver lure ye up th' long an' regular slope iv a chune ye know well an' hate worse on'y to thrip ye just at th' exit? 'Tis like wan iv thim bad dhrreams whin ye fall off th' top iv a high buildin' on'y here 'tis not in bed ye wake up, but in a dentist's chair with a man prospectin' fr th' nerves iv a tooth that seems to have roots in th' soles iv ye'er feet."

"I on'y know afther this that th' music lesson is goin' on th' way a man that's been shot be th' Indyans knows he's bein' scalped. At iliven o'clock th' teacher goes away an' me neighbor plays, 'Waltz me around again, Willie,' with wan finger, p'raps th' thumb. I take a gr-reaat inthrest in that young lady. I think a lot about her future. I hope it will not be long before she marries a rich young miner fr'm Sitka, Alaska."

"Well, whin ye come to think iv it, 'tis strange that not bein' content with th' noises we can make with our own nachral faces, all mankind does be invintin' instrumments out iv wood, iron, leather, an ivory, to scrape, to hit, to blow into, to pluck or to nudge with th' elbows an' projooce different kinds iv noise that th' Germans call music. Th' Germans tell us what is music an' what ain't. Wan kind iv noise is music an' another kind isn't. I don't know when to dhrav th' line. It ain't music to file a saw, but it is music to give a poor imita-

tion iv filin' a saw on a fiddle. Wan man blows into a flute, an' I say, 'That's a disagree'ble noise.' 'No,' says th' German, 'that's music.' Another man blows into his coffee, an' I say, 'There's music.' 'No,' says th' German, 'that's a disagree'ble noise.'

"Take the pianny. In all this broad land ye won't hardly find a house that doesn't harbor a pianny. Rich an' poor alike they all have thim. Th' same notes that dhrives th' millyonaire fr'm home to oppress th' poor, sinds th' poor man willingly to be oppressed. No home is complete without this here large mahogany box filled with scrapiron. A pianny is th' wan thing that distinguishes th' very poor fr'm th' pauper. Ye'd think a man was crazy if he arned two dollars a day an' spint three hundred on a bass dhrum, a slide trombone, a bass fiddle, an' yet anny wan iv thim makes better sounds an' looks prettier thin a pianny. A pianny ain't half as good lookin' as a thrunk or a foldin' bed. Even a German cudden't build annything homelier. It's made out iv th' same kind iv wood as

holes in th' plaster. Whin it was dhropped on th' flure it shook down th' bust iv Dan'l O'Connell an' th' pitchers fr'm th' wall. Ye wint into th' parlor that night an' near jumped out iv ye' boots whin ye see a grinnin' monsther blind, with its horrid rows iv black an' yellow teeth exposed to ye, an' its gr-reaat coarse body restin' on huge bow legs. A pianny in th' twilight looks like wan iv thim submarine monsther ye r-read about in th' pa-apers, relics iv th' old times whin men dhressed be gettin' out iv bed an' kilt each other with stone hammers instead iv railroads. It might aisily have slime fr'm th' bottom iv th' sea on it. Look at its gapin' mouth. If its fat legs cud carry it fast enough a small mouthful it wud make iv ye, Hinmissy. In th' twinklin' iv an' eye it cud robble ye up, grind ye with its wicked chromatic scale an' swallow ye into its fearful inteeryor."

"Forchintely it is a slow an' timid monsther like a' that come up fr'm th' bowels iv th' sea. It niver moves or attacks anny wan, but whin hurt, whin anny wan s'aps its mouth, it gives forth a thin little squeal. To see th' size iv th' pianny an' to hear its weak cry whin assailed is wan iv th' most melancholy things I know iv. Ye'd think this gr-reaat, huge monsther whin sthruck wud belch forth a roar that wud blow off th' roof. But no. Out iv its vast cavern, full iv iron rods, bolts, screws, wire, wood an' varnish comes a trickling little cry fr help like a chicken lost in a storm. 'Tis as if an elephant clucked. Afther a while ivrybody takes liberties with it. Honorya can't go by it without playin' a few missteps fr'm a popylar waltz, th' little boys run their dirty thumbs acrost it to make it squeal, an' fin'ly ye use it to store ye'er cuffs and hat."

"I've often wondhered what music is annyhow, Hinmissy. I don't like pianny music, though I've heard some iv th' best players an' all the worst in me time. I've seen thim all fr'm a yong lady that made a score iv four out iv a possible ninety-three to a fellow that got down close to th' pianny an' played it be winkin' again th' keys. Whin he got through th' ladies in th' aujence climbed on th' stage an' kissed him. As I looked at th' ladies Mercy shrrugged with Justice, but as I looked at th' fellow Justice triumphed, an' I says to meself: 'It serves ye right. It serves ye both right.'"

Children Sing Bach Music.

The children of the upper grades of the elementary school and of the high school



"She's infatchooated with th' playin' iv her pupil."

Copyright by the New York "Times."

a coffin, an' it ain't annything like as well formed."

"Ye see Honorya's pianny whin 'twas brought in. All th' little boys an' girls in th' neighborhood watched eight Dutchmen totin' it in on their stomachs, whin, Hinmissy, is a German laborin' man's substichoot fr arms. Th' monsther carrid away th' dure sashes, knocked th' top off th' stairpost, upset th' stove an' kicked great

of Our Lady of Lourdes presented Bach's "Passion," according to St. Matthew, at the Church of Our Lady of Lourdes, West One Hundred and Forty-second street, New York, on Sunday of last week, with full orchestra accompaniment. Practically the same children rendered very effectively last year Dubois's "Seven Last Words." Their success then prompted the more difficult undertaking."

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A Notable Group of Musicians in a Paris Cafe



By Courtesy of the New York "Morning Telegraph."

The above snap-shot was taken last Summer in one of the cafés in the Champs Elysées, Paris. Reading from left to right, the group consists of the Count Guardabassi, Lucille Marcel, a young New York soprano, who has been a pupil of Jean de Reszke for the past three years and has just been engaged for the Grand Opera in Paris for a term of three years, as recently announced in *MUSICAL AMERICA*; Jean de Reszke, the eminent Polish tenor, his brother, Edouard de Reszke, the basso; Adelina Patti, of world renown; Mme. Jean de Reszke, and the son of M. and Mme. Jean de Reszke.

VESUVIUS ERUPTION IN MUSIC

Felix Weingartner Introduces New Symphonic Work by Dr. Ertel.

BERLIN, March 30.—At a recent concert given by the Royal Orchestra in the Opera House, Felix Weingartner introduced to the public a symphonic work by Dr. J. Paul Ertel, in which an attempt is made, by liberal use of the drums, to suggest an eruption of Vesuvius.

The composition, which is entitled "Pompeii," is designed to picture in tones a revival of that perished city, and its renewed destruction by the volcano. Among the many themes employed one hears frequent repetition of snatches from the familiar song, "Funiculi Funicula."

The piece closes with a prolonged sullen growl from the drums, which is meant to indicate that the gay life of the new city of pleasure has been smothered under a blanket of lava and ashes.

MISS GRENVILLE IN NICE.

New Opera Being Written for Young American Singer Abroad.

NICE, April 1.—Lillian Grenville, who is such a favorite in this city, is to appear here next season in a new opera which a composer is writing especially for her.

Miss Grenville is an American girl, born in New York, but a pupil of Algier, Tosti and César Rossi of this city. She made her debut in the opera in this city in 1906 in the rôle of *Juliette*. Although so young, her rôles include *Marguerite* in "Faust," *Traviata*, *Lucia*, the *Queen* in "Huguenots," *Mimi* in "La Bohème," *Micaela* in "Carmen." She created the rôle of *Manon* in Puccini's opera of that name.

Besides her great successes in the opera houses of large cities on the continent, she has sung at the Kursaal at Ostende with éclat.

GREAT DEMAND FOR "RING" IN LONDON

Wagner's Tetralogy to be Given in English at Covent Garden Next Winter.

LONDON, March 28.—All previous records in connection with performances of "Der Ring des Nibelungen" at Covent Garden are likely, it seems, to be eclipsed in the forthcoming season. The "Telegraph" is responsible for the statement that the demand for seats for the two cycles in May has already exceeded all precedent, and in certain parts of the house the tickets have been applied for twice over.

It is worth noting, although the date is yet far distant, that the production of Wagner's great tetralogy in English in January next will not, as commonly supposed, be under the auspices of the Carl Rosa Company. This combination will, it is true, have possession of London's only opera house for about a fortnight, commencing probably on Boxing Night. But it is the Covent Garden authorities themselves who intend mounting subsequently the four operas of the "Ring."

For these performances, which have infinite possibilities, a special company, chorus and orchestra is being engaged, and Dr. Richter will be in command. The famous conductor has for years cherished in his mind a project for the production in English, at Covent Garden, of Wagner's wonderful music-dramas.

LIGHT OPERA IN LONDON.

Does Not Succeed on the Strength of its Musical Charm.

LONDON, March 30.—The London "Telegraph" says: "It is a melancholy fact that good light opera rarely, if ever, succeeds in London on the strength of its musical charm. One could point to numerous failures, complete or comparative, in proof of the assertion that comic opera which goes short of a liberal supply of 'low comedy'—the 'lower' the better as a rule—is almost invariably cold-shouldered by the London public."

"As against this contention, it is idle to cite the triumphs of Savoy opera in its palmy days. The conditions were unique. At the same time, while the combined genius of Gilbert and Sullivan stood independent of the low comedian's aid, it remains undeniable that works of great melodic charm, like 'Princess Ida' and 'Ruddigore,' failed to make as wide an appeal to the public as those of the famous series in which humor played a larger part."

Report on Indian and Negro Music.

PARIS, April 1.—Julian Tiersot, who was commissioned last year by the Minister of Public Instruction to visit the United States and Canada for the purpose of investigating the music of the Indian tribes of North America and the negroes, has just handed in his report, a pamphlet of more than 120 pages, in which are noted about eighty melodies original with the negroes and Indians.

HIGH PRICES FOR OPERA IN BERLIN

Renaud and Rousseliere in Gunsbourg's Monte Carlo Company.

NEWS ITEMS FROM GERMANY

BERLIN, April 1.—This week bids fair to be an exceptionally interesting one so far as opera is concerned. The company from Monte Carlo, under the direction of Raoul Gunsbourg, has arrived and will give its first performance Thursday.

The Prince of Monaco and the German Emperor have met each other half way in the interests of art, the Prince defraying the costs of traveling and the Emperor contributing the Royal Opera House and the orchestra. The programme for the week includes Berlioz's "Damnation de Faust," Boito's "Mefistofele," Verdi's "Don Carlos," Massenet's "Herodiade," and Saint-Saëns's "Henry VIII."

Among the artists are Renaud and Rousseliere, fresh from their triumphs in America, Chaliapine, Chalmson, and among the women Lindsay, Storchio, Grandjean, Heglon, Brozia and others. The prices for seats are exorbitant, an orchestra stall bringing \$10, while others are in proportion.

One of the most enjoyable concerts of the week was given by two American girls with Italian names, Carmela and Gracia Carbone. Both singers have wonderful voices, the one, a splendid, velvety contralto, the other a delightfully bell-like, graceful coloratura soprano. The duets by Pergolesi, Cherubini, Handel, Mozart, Brahms, Jadssohn, Tschaikowsky, Henschel, Dubois, Gordigiani and Saint-Saëns were veritable gems.

Another most interesting concert, by an artist much admired both here and in America, was Rosa Olitzka's only song recital of the season. As Mme. Olitzka's audience was highly appreciative and Mme. Olitzka herself very generous, the concert was protracted to unusual length—an extension which was evidently not quite to the liking of the singer's accompanist.

An original, amusing and not uninteresting recital was given by Alwin Hahn for the benefit of the sufferers from the "Berlin" disaster. It was a parody on modern methods of concert singing viewed in an uncomplimentary way, that was droll in the extreme. His rendering of songs with absolutely no regard for correctness of tone-emission or rhythm evoked the heartiest merriment and sent his audience home smiling.

On the other hand it was sad to contemplate Konrad von Zawilowski, the baritone of the Royal Opera House of Vienna, who also appeared in concert during the week. Zawilowski is dowered with a stately presence and magnificent voice—and sings without the least feeling for art. The reverse may be said of the pianist, Ignaz Friedmann, who appeared at the same concert and played a new "Sonata Eroica" by Viteslav Novak, a work of great strength and beauty and admirably interpreted by the pianist.

A little too much pounding perhaps, but then, that seems to be an artistic indiscretion in which even the greatest pianist indulges at times, for the much-trying instrument actually groaned under the heavy hand of d'Albert at his concert. However, let us be silent on this score, for many were the delights he offered, not the least among them the marvelous delicacy with which he played a "Nocturne" by Sgambati and a "Barcarolle" by Rubinstein.

L. E. D.

Robert Radecke has resigned his position of director of the Royal Institute for Church Music, in Berlin, on account of advancing age and is being succeeded by Hermann Kretschmar, who entered upon his new duties April 1.

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FEBRUARY MARCH APRIL

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GIFTED DISEUSE IN UNIQUE PROGRAMME

Kitty Cheatham Sings to Many
New York Children of
All Ages.

Kitty Cheatham, who has established a unique position for herself in the world of art with her interpretations of children's songs, gave her second public recital in New York since Christmas at the Hudson Theatre on Monday afternoon. For the field in which her supremacy is undisputed Miss Cheatham is peculiarly fitted by an invaluable combination of intimate sympathy with the little people of whom she sings and unusual skill in the delineation of human emotions, acquired from broad experience on the dramatic stage.

Miss Cheatham's programme was crammed with good things. Beginning with a group of songs about flowers and birds, including two novelties written especially for her—Harvey Worthington Loomis's "Pussy Willow" and John Carpenter's setting of Archibald Sullivan's "The Little Prayers of I"—she led her delighted listeners, old and young, through all sorts of tragedies and philosophic dissertations of the juvenile mind, turned them aside for a little while to hear the plaints of Elizabethan lovers, as told in Stanley Hawley's "Phillida Flouts Me," "Love is a Sickness" and "Yes, I'm in Love," took them down to the Southern States for some "real old negro songs and sayings," transported them to the France of the eighteenth century with "Maman, dites-moi" and "Mon petit cœur soupire" from Wekerlin's "Album de la Grand Maman," and finally brought them back to the ever-fascinating panorama of Child-land.

The charm of Miss Cheatham's art is inimitable. The delicate treatment with which she transfigures every musical picture she touches is a revelation. No one can listen to one of her programmes without finding himself afterwards in closer sympathy with little men and women and on better terms with mankind in general. And the happy expressions on the faces of the people who unwillingly filed out of the Hudson on Monday after a most generous bill of fare bespoke the immediate effects of the tonic they had received.

"Messiah" Sung in Montreal.

MONTREAL, March 30.—The Montreal Oratorio Society produced Handel's "Messiah" last evening under the direction of J. E. F. Martin, the new director of this choral organization. The number of singers has diminished somewhat since the departure of Horace W. Reynier, the former conductor, but the quality was very good and the work showed careful training. The soloists were: Miss C. Barrie Dickson, soprano; Helen Kirkby Ferguson, contralto; Cecil James, tenor; and Freeman Wright, baritone. The organ accompaniments were played by Lynwood Farnham in an exceedingly clever way.

THE HEART'S DESIRE OF OSCAR HAMMERSTEIN

I have reached that time of life when I do not want to make any more money. Can I take it with me?

What then? Shall I leave it to my boys, Willie and Arthur? No. They have more money now than I had at their time of life. They both have good businesses. They know how to make all the money they need.

I am tired of doing things for myself. I want to do things for others. Of all the useful services in the world there is none greater, better nor more worthy than the art of music.

I will make all the money I can in my opera-house to put it all right back here in more and better music—not in the house itself, but in greater artists, more music.

Do you think I do it for those people sitting downstairs in evening dress? No. I do it for the people upstairs in the cheap seats. They have made this place a success. I am going to do for them what they have done for me.—Oscar Hammerstein, director of the Manhattan Opera House, in a statement printed in the New York "World."

MANHATTAN CONCERT.

Dalmores and Russ Head the Soloists on
Campanini's Programme.

An elaborate menu was offered the patrons of the concert at the Manhattan Opera House, New York, last Sunday. Campanini again conducted, repeating Haydn's third symphony, introducing the prelude to Catalani's "Vally," and further proving his versatility in the overture to "Tannhäuser" and "Anitra's Dance" from Grieg's "Peer Gynt" Suite, besides directing the overture to "Dinorah."

The programme enlisted the services of ten of the company's soloists. Charles Dalmores sang the "Siciliano" from "Cavalleria Rusticana" and an aria from "Roméo et Juliette," besides the duet from the first act of "Carmen" with Alice Zeppeilli, who was also heard in a duet from "Don Pasquale" with Mr. Gianoli-Galletti. Mme. Russ and Mr. Altchevsky gave arias from "Don Giovanni" and "Les Huguenots," respectively. Messrs. Ancona and Arimondi sang a duet from "I Puritani," and Mme. Russ and Messrs. Altchevsky, Sammarco, Mugnoz and Daddi joined forces in the quintette from the third act of "Ernani." The house was packed and enthusiasm ran high.

Professor Lunches With Rosenthal.

SPOKANE, WASH., April 1.—Professor Franz Mueller took luncheon with Moriz Rosenthal, the pianist, at the Silver Grill last Monday. Says Mr. Mueller: "That such a being, rather undersized, with small hands, should deliver such sledge hammer strokes at one time, and on another occasion draw the most lovely tones from the instrument is indeed a wonder. It is touch. The mechanical part of touch is the lever action which the fingers use on the keys. This can be taught, but touch never."

American Favorites for Covent Garden.

LONDON, April 1.—Among the singers definitely engaged for the Covent Garden season are Gulbranson, Destinn, Giachetti, Kurz, Melba and Kirkby-Lunn among the women; Caruso, Jörn, Kraus, Bassi, Gilbert, Sammarco, Journet, Knüpfer, Scotti and Van Rooy among the men. The conductors will be Campanini, Percy Pitt and Dr. Richter.

"AZARA" NEXT TUESDAY.

Prominent Soloists to Sing in Boston
Performance of Paine's Opera.

BOSTON, April 3.—The concert performance of Prof. J. K. Paine's opera, "Azara," by the Cecilia Society, an orchestra of sixty musicians from the Boston Symphony Orchestra and capable soloists, in Symphony Hall next Tuesday, is arousing keen anticipation, and it is expected that the work will make a deep impression. It has never yet been presented on any stage. Owing to the performances of excerpts from it in orchestra concerts the music is not entirely unfamiliar.

The cast of principals consists of H. F. Merrill as Rainulf, King of Provence; George Deane as Gontran, his son; Earl Cartwright as Aymar, vassal of Rainulf; Alice Bates Rice as Azara, ward of Aymar; Bertha Cushing Child as Odo, a royal page; Stephen Townsend as Malek, a Saracen chief; Rebecca Howe as Garsie, a shepherdess; Adelaide Griggs as Colas, a shepherd; J. H. Ratigan as a huntsman.

KAISER STOPS OPERA.

Ritter's "Lazy Hans" Offends the Crown
Prince of Denmark.

BERLIN, March 30.—The Kaiser, after going to see Ritter's new opera, "Lazy Hans," at the Royal Opera House, ordered the performance to be stopped. The reason for the Emperor's order was that the opera had offended the Crown Prince of Denmark, who was visiting Berlin, and went to the opera with the Kaiser.

The story of "Lazy Hans" relates to the war with Denmark, and the libretto contains severe criticisms of the Danes.

Concert at Bowery Mission.

Under the direction of Mrs. Henry Smock Boice, an admirable programme was rendered before a large audience at the Bowery Mission, New York, last week. Hearty applause greeted the artists, all of whom did work of the most finished excellence. The soloists were Mary Hissem de Moss and Susan S. Boice, sopranos; Grace Demarest, contralto; Robert Craig Campbell, tenor, and Arthur Bergh, violinist.

KREISLER ENTHUSES LONDON AUDIENCE

Violinist Meets With Unusual
Reception in the English
Metropolis.

LONDON, April 1.—No violinist draws a warmer tone from his violin or a warmer welcome from his audience than does Fritz Kreisler, whose concert at the Crystal Palace last Saturday was the signal for the assemblage of his many admirers both in the professional world and among the laity.

The hearty reception accorded the artist as he stepped forward to play his first number increased until it became a storm of cheers at the end of the afternoon and was tided over, at the conclusion of the concert, to a little shop close by where a profitable business was done in disposing of pictures of the violinist to the enthusiasts.

The first number was Tartini's "Devil's Trill" brilliantly played; the second Bach's Sonata in E, in which the exquisite finish, virility and tonal beauty of Mr. Kreisler's playing brought him repeated recalls, and finally the desired response to the delighted audience. More than once was the same thing gone through, Mr. Kreisler playing, in fact, no less than six encores.

Rarely has an English audience shown such warm appreciation of an artist, but then how many Kreislers are there?

Francis Macmillen, violinist, will give his farewell American recital Tuesday afternoon, April 16, at Mendelssohn Hall, New York.

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Young Hopeful (in a stage whisper)—When this is over we're goin' to play trains.

Easter Service by an Orchestra And Choir of Insane Patients

Heads of Philadelphia Asylum Find That Studying, Performing and Listening to Music Has a Curative Effect on Inmates.

PHILADELPHIA, March 31.—Possibly the most interesting of the city's Easter celebrations to-day was that given in the large auditorium attached to the insane department of the Philadelphia Hospital at Blockley, this afternoon.

A choir of thirty voices, accompanied by an orchestra of eight pieces, all drawn from the patients in the establishment, performed a full musical Episcopal service in an excellent manner. Save for the presence of some 600 or 700 patients with attendants, the casual visitor could not have differentiated it from an ordinary church service.

The inmates are trained by Mrs. D. E. Hughes, the widow of Dr. Hughes, who for many years was the head physician of the hospital, and who was a great believer in the curative influence of music, not only upon the participants but on the listeners.

For several years before Dr. Hughes's death, which occurred four years ago, Mrs. Hughes undertook the task of pick-

ing out suitable voices and training them as a pure labor of love. Since his death the city authorities have recognized the importance of her work by properly remunerating it.

Of a charming personality, a few minutes' talk soon discloses not only enthusiasm but a sense of the inherently valuable possibilities of her work. As in the course of the services Sullivan's grand hymn "Onward Christian Soldiers" was sung it was an inspiring sight to see the faces of the patients lighten up as they joined in it.

The orchestra consisted of three violins, a flute, two cornets, kettledrum and piano. The latter and also the organ were played by Mary A. Francis, one of the attendants. Mrs. Hughes has many interesting stories to tell of her difficulties in keeping control of her pupils.

A year ago the choir had among its number a once noted opera singer, whose voice was still in fine condition, but it required the constant gaze of the leader to keep her to her lines and part.

A. H. E.

YPSILANTI CHORAL SOCIETY.

Admirable Concert Given by Organization at Michigan State Normal School.

YPSILANTI, MICH., April 3.—The Ypsilanti Choral Society showed its progressive spirit and its adherence to the highest ideals of music by the concert which it gave at the Michigan State Normal School last week, when it augmented its own possibilities by eminent soloists from Chicago, Philadelphia and Detroit and the Chicago Symphony Orchestra, conducted by Alexander von Fielitz.

First on the programme came Rossini's "Stabat Mater," sung by the Choral Society and Marie Zimmerman, soprano;

Elaine de Sallem, contralto; E. C. Towne, tenor, and Hugo Schussler, basso. This was followed in turn by Humperdinck's ballad, "The Pilgrimage to Kevlaar," to be in turn followed by Elgar's stirring setting of Longfellow's "Challenge of Thor." The Choral Society is directed by Frederick H. Pease, under whose efficient guidance it has attained a marked degree of perfection.

To Sing Rigoletto Quartette.

The pupils of Mme. Anna E. Ziegler are now rehearsing the Rigoletto Quartette every Tuesday evening, preparatory to her annual musicale in the latter part of the present month. The quartette will be: Susie Levenberg, soprano; Miss Pyle, contralto; Charles Horan, tenor, and William Hirschmann, baritone.

A MUSICIAN OF VERSATILE GIFTS

Harry Wheaton Howard of Washington, D. C., Composes, Conducts, Performs and Teaches.

WASHINGTON, D. C., April 1.—Washington boasts of a young musician who has become a recognized conductor in the person of Harry Wheaton Howard, who directed the initial presentation last week of the musical comedy, "We Are in Society," by Phelps Brown, given at the Belasco Theatre by local society people.

Mr. Howard was also the conductor during the English grand opera season here in February, when a local chorus was supported by artists from the Savage Company of New York. Orchestra and orchestration have been a hobby with him and when he was studying abroad, he paid special attention to this part of his course.

Mr. Howard is a versatile musician. His seven years abroad in Berlin and Paris



HARRY WHEATON HOWARD
One of Washington's Prominent Musicians—
He Has Composed a Number of Operettas

were not ill spent. He is a pianist and an organist; a composer and a director. As a writer for juvenile voices, he has given the public two pretty operettas—"Jack the Giant Killer" and "The Bachelor and His Wife," both of which have been produced by local school children. He has also written and presented the operas of "The Cannibal King" and "Puncinello" which met with favor. His latest operatic works, as yet unproduced, are "Collette" and "The Bride of the Sun." The latter has an Indian theme and is very attractive. "Collette" was written for Marguerite Sylva, who had anticipated singing it next Fall, but owing to her European engagements another artist will take the title rôle.

Mr. Howard has also written several songs, the most recent ones being "Love's Trinity," in conjunction with Charlotte Martin, and "The Rain and the Dew" and "Eternal Day," in conjunction with William Adams Slade. These have been well received by the public.

During the past Winter Mr. Howard completed a Liturgical Mass in D, which has been sung at the church of the Immaculate Conception, where he is organist. Though short, this shows the composer's knowledge of this concise form of sacred music.

W. H.

"PARSIFAL" MUSIC HEARD IN CHICAGO

Macmillen Plays With Thomas Orchestra in Good Friday Concert.

CHICAGO, April 1.—The Theodore Thomas Orchestra gave an exceptionally effective concert on Good Friday, when a skillfully arranged programme of orchestral music was varied by the performance of Sinding's Concerto in A major by Francis Macmillen, the young American violinist, who had already been heard in three recitals here during the season.

Excerpts from Wagner's "Parsifal" made the deepest impression of the orchestra's numbers. The subdued rustle of applause that followed the "Good Friday Spell" bespoke the spirit of awe and reverence produced in the majority of the listeners by the excellent performance of this music by Mr. Stock and his men. The orchestra has never given more conclusive evidence of its genuine enthusiasm in its work than by the impressive dignity that characterized its playing of this number. In the first part of the programme the overture to Mozart's "Le Nozze di Figaro" was given with delightful clarity and animation, and was followed by Haydn's G major symphony, chosen to commemorate the 175th anniversary of the composer's birth. The melodic beauties of the work were brought out in a most ingratiating manner, and Mr. Stock was enthusiastically recalled to receive the audience's tribute of approval.

In the Sinding concerto Mr. Macmillen had a vehicle for the displaying of his most brilliant attributes. He produced a fine, full, elastic tone, capable of subtle shading in delicate measures, rich and virile in elaborate passage work. His reading of the composition was wholesome and admirably poised, revealing the steady advancement in maturity of conception of this remarkable young artist. He was received with the utmost cordiality and forced to play an encore.

LORING CLUB CONCERT.

San Francisco Male Chorus Presents Interesting Programme This Week.

SAN FRANCISCO, April 1.—The Loring Club of San Francisco will give the second concert of its thirtieth season in Christian Science Hall to-morrow evening, and the programme announced is of exceptional interest to music-lovers.

Following are the numbers: Chorus of Vintagers and Boatmen ("Die Lorelei"), Max Bruch; "Moonrise," Johannes Pache; "Woodland Morning," John Hyatt Brewer; "Lo, now Night's Shadows," G. W. Chadwick; "Saint John's Eve," J. Rheinberger and the "Wine, Woman and Song Waltz," Johann Strauss.

On this occasion the orchestra will be that of Bernat Jaulus, which has been engaged for the Fairmont Hotel, and at this concert will make its first appearance.

The orchestral numbers will be Franz Liszt's "Rhapsodie Hongroise, No. 2," and "Kammenoi Ostrow," by Anton Rubinstein.

The concert will be under the direction of W. C. Stadfeld, the conductor of the club, and the accompanist, Frederick Maurer, Jr.

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Mendelssohn's "St. Paul" will be given at Flemington, N. J., in May, under the direction of Norman Landis.

An enjoyable concert was given Wednesday evening at Griffith Hall, Philadelphia, by Virginia Henderson, pianiste; D. Hendrick Ezerman, cellist; Nicholas Douthy, tenor, and Paul Meyer, violinist.

Gounod's "Redemption" was the special Easter offering at the First Congregational Church of Meriden, Conn. Besides a choir of forty voices, a string quartette from Hartford assisted.

Little Clarissa Kilbourne, pupil of Mrs. Aline Blonder, gave an extraordinary piano recital recently in Mrs. Blonder's studio at the Tulane Hotel, Nashville, Tenn.

Edwin Flower, choirmaster of the First Methodist Episcopal Church, took the members of the choir to Sir Edward Elgar's oratorio, "The Kingdom," sung at Carnegie Hall, Tuesday night. The party comprised thirty or more persons.

The brief season of the Conried Opera Company in Baltimore was brought to a close last week with a production of "Tosca," in which Madame Emma Eames was heard in the title rôle. Many recalls were accorded her, and also Caruso, whose popularity seems as great as ever.

An excellent concert, the first of the series of the Michigan Union, was given at Ann Arbor last week, by the Henri Ern String Quartette, assisted by Georgia Ern, violiniste, and Mrs. George Hasreiter, soprano. The quartette and soloists were given unstinted appreciation for their delightfully artistic contributions.

William C. Carl gave the second in the series of free organ recitals in the O'Neil First Presbyterian Church, New York, Monday evening, with Louise Ormsby, soprano, and Edwin Wilson, baritone. In response to requests Mr. Carl played the Good Friday music arranged by Baron Ferdinand de la Trombelle.

Mr. and Mrs. Harry Clifford Lott, well known musical people of Los Angeles, Cal., will leave about May 1 for a year's absence in London, Paris and Berlin. On April 22 they will give a recital with Mr. Sessions, at which time this organist will formally open the organ of the Independent Church of Christ.

Fanny J. Crosby, the blind hymn writer, celebrated her eighty-seventh birthday recently in Bridgeport, Conn. Miss Crosby received many presents and congratulatory messages from all parts of the country. She says that the way to keep young is to be cheerful, keep working and love mankind. She declares that she does not feel much above 40 and that she has not missed her dinner in a year.

A pupils' recital was given in Huntington Chambers Hall, Boston, Thursday evening of last week, under the auspices of the Faelten Pianoforte School, and it was very successful. The programme was made up of compositions by leading composers, and the principal soloists were Alice M. Foster, Ethel F. Downing, Majorie Verbeck and Charles R. Calkins.

William H. Sherwood, the well-known Eastern pianist, has been spending some time recently in Pasadena, on his way to the northern part of the Coast. Mr. Sherwood is delighted with the climate and scenic surroundings and avows his desire to return next winter for a longer stay. While in Pasadena he gave an interesting lecture-recital and a brilliant concert programme.

Two musical comedies are booked to appear in Washington shortly. These are "The Don of Doraya," to be given by the Paint and Powder Club of Baltimore, and "Herr Lohengrin" by the Mask and Wig Club of the University of Pennsylvania. These are original comedies composed by the members of the organizations and pre-

sented in a manner equal to any professional production.

The new three-manual Hutchings-Votey organ recently installed in St. Paul's Episcopal Church, Erie, Pa., was formally opened last week by a recital given by the organist and choir master, Peter LeSueur, before a large and critical audience. The most discriminating music-lovers of the city were present and were unanimous in their praise of instrument, programme and interpreter.

A vesper organ recital given Wednesday of last week at Christ Episcopal Church, Los Angeles, by Archibald W. Sessions, brought forward Bessie Herbert Bartlett as assisting soloist. The programme was an interesting one, embracing a "Madrigal" by Lemaire, a "Pastorale" by Paul Wachs, Longfellow's "King Robert of Sicily" with musical setting by Rosseter G. Cole, and a Finale by Guilman. The organ accompaniment for the reading was played by Frank H. Colby.

The Tuesday Musical Club of Pittsburg met this week in the German Club Auditorium to hear an unusually beautiful programme interpreted by Messrs. Litchfield, Bramsen and Altman of the Pittsburg Orchestra. The first number was Tchaikowsky's famous trio in A minor. It was performed in Pittsburg on this occasion for the first time and was received with enthusiastic applause. In addition to this, both Mr. Altman and Mr. Bramsen gave solos with Mrs. Litchfield accompanying.

At the last meeting of the Tonkunstler Society, Tuesday, at "The Imperial," Brooklyn, the soloists were Arthur Melvin Taylor, violinist, and Alexander Rihm, pianist, who played a Sonata for their respective instruments by Arthur Foote; Graham Reed, baritone, who sang a group of songs; Augusta Octavia Schnabel, pianiste, Carl Henry Tollefson, violinist, and Oliver Hoyt Anderson, cellist, who rendered a Trio by Schütt.

With the exception of Mozart, all the names of composers which appeared on the programme of this week's meeting of the Matinée Musical Club of Philadelphia were moderns. Lucius Cole, the talented young violinist of the Philadelphia Orchestra, was the principal attraction and contributed a large share to the enjoyment of those present. Others who appeared during the afternoon were Ellen Vinton Ford, Caroline Ebeling, E. Kelley, Miss Barton, Miss Hovey, Martha Mulcey, Mrs. Howard M. Phillips and Mrs. George Becker.

A programme which contains the names of many well-known modern composers, was rendered at the Second Presbyterian Church, St. Louis, recently, by the noted organist, Clarence Eddy. Among the numbers of especial interest were two dedicated to Mr. Eddy—George E. Whiting's "Concert Etude" in B flat and a "Suite" in C by Homer N. Bartlett. The recital was made additionally interesting by the singing of Mrs. A. I. Epstein, soprano, and Rosalie Wirthlin, contralto.

The sacred concerts in St. Paul's Church, Montreal, under the direction of F. H. Blair, continue to attract large crowds of admirers. The last two were given last Friday and Sunday evenings; Dubois's "Seven Last Words of Christ" comprised the first programme, with Rachel Dawes, soprano; Leslie Tedford, tenor; Sydney Dugan, baritone. On Sunday John Stainer's "Daughter of Jarius" was given a fine interpretation; the soloists were those of Friday excepting R. A. Diplock, tenor.

Clara Mabel Hutchinson, pianiste, assisted by Mrs. John W. Hutchinson, soprano, rendered a delightful musical programme on Thursday evening of last week, in Boston. Miss Hutchinson played charmingly selections from Liszt, Schubert, Chopin, Brahms and other well-known composers. Mrs. Hutchinson was in excellent voice, and her rendition of "Elsa's Dream," from Lohengrin, Schumann's "A

Summer's Night," and "Du bist wie eine Blume," and other numbers were greatly enjoyed.

The annual concert given by Lillian B. Brainard for the benefit of the Massachusetts branch of the International Order of King's Daughters and Sons was given in Boston last week. Miss Brainard is to be congratulated upon having given her friends and patrons such an evening of rare enjoyment. John C. Manning, pianist, Fdith Wiggins, reader, and Albert C. Orcutt, vocalist, were the soloists who contributed so ably to the success of the evening.

One of the most important concerts given by the Woman's Club Chorus of Des Moines, occurred last week, when "The Legend of Granada" was ably presented. The soloists were Katherine McRae-Hesse and Jack Campbell, who met with much favor by their artistic work. The orchestra and chorus were under the direction of Dean Nagel, who conducted with marked authority and skill. This chorus is regarded as a power for the promotion of good music in Des Moines, and added another triumph to their laurels at this concert.

Three sacred cantatas were given last week by the choir of St. Mark's Church, Grand Rapids, Mich., under the direction of the choirmaster, Ferdinand Warner. At each service the capacity of the church was taxed to the utmost, and each performance was of the greatest excellence. On Palm Sunday was given Stainer's "Crucifixion"; on the evening of Good Friday, "The Passion Service" by Alfred R. Gaul; on the evening of Easter Day, Harry Rowe Shelley's "Death and Life." The soloists were Mr. Murphy and Mr. MacInnes of the choir.

The Dalhousie College Glee Club of Halifax, N. S., secured the services of excellent soloists to increase the force of interest at its concert recently given in Ladies' College Hall. The principal soloist was the conductor of the organization, William Bauer, who played Schumann's "Träumerei" in a delightful manner. The others who appeared were W. C. Hebb, tenor; Mrs. T. L. Covey, soprano, and Miss A. Lithgow, contralto. Marguerite White played the accompaniments for the soloists, Frederick McManus those for the chorus.

The programme recently given at the Seattle, Wash., Arts and Crafts exhibit was made up entirely of the works of composers of that city. Gerard Tonnig was represented by a "Spanish Serenade" and a "Song of Spring" interpreted by himself, and a "Romance" for piano and violin, in which he had the assistance of Iona M. Senn, violiniste. James Hamilton Howe, Mary Carr Moore, Lillian Miller, John J. Blackmore, Harry Girard and Mrs. Frank Black were represented by compositions both published and unpublished, in most cases interpreted by the composer.

The Washington College of Music announces the engagement of Mr. Fitzhugh Coyle Goldsborough, as head of the violin department of the College. Mr. Goldsborough needs no introduction to the Washington public and has had extensive study and experience under Maud Powell of this country and Grun and Rose of Vienna, where he graduated from the Vienna Conservatory after a two years' course, at the commencement of which he played the Tchaikowsky Concerto with the orchestra. Mr. Goldsborough made two very successful appearances in Vienna, two in Berlin and one in London, and has achieved marked success since his return to this country.

H. E. Parkhurst, organist and choirmaster of Madison Square Presbyterian Church, New York, composed a Processional which was sung at the beginning of the morning Easter service. The remainder of the programme comprised a selection from Handel's "Samson" and an a cappella chorus by Rossini, Gounod's "Benedictus" and the "Trisagion" and "Sanctus" for double chorus, by Hawley. Mr. Parkhurst gave a special organ recital in the evening, and his own responsive service, founded on Psalm 103, was sung. The Easter anthem was written by Clough Leiter. The offertory was "The Lost Chord," arranged for chimes, organ, harp and chorus by Mr. Parkhurst.

The Combs Broad Street Conservatory of Music tendered the second of a series of concerts to the pupils of the Music Department of the University of Pennsylvania and the pupils of the Conservatory, in Houston Hall last week. The Pupils' Symphony Orchestra of the Con-

servatory, under the able direction of Gilbert R. Combs, rendered a difficult classical programme to the evident satisfaction of a large and critical audience. The programme consisted of Weber's "Oberon" Overture, Mozart's Symphony in G Minor, Rubinstein's "Wedding Procession," Mendelssohn's "Capriccio," Op. 22 for piano and orchestra with Earl E. Beatty at the piano, and solo "In Fernem Land," from Wagner's "Lohengrin," by Paul Volkmann of the faculty.

St. Thomas's Church, New York, which has a large and fashionable congregation, maintains a very efficient boy choir, with Theodore Van Yox and A. H. Bergen as soloists and Will C. Macfarlane as organist and choirmaster. Mr. Macfarlane's own setting of "Christ, Our Passover," was sung at the beginning of the Easter service. The "Te Deum" was Warwick Jordan's setting in C. The offertory was "God Hath Appointed a Day," Tours. At evensong Mr. Macfarlane's setting of the "Magnificat" and "Nunc Dimittis" in G, was used, the anthems being, "And It Began to Dawn," by C. Whitney Combs, and Gounod's "Saviour of Men." There was an accompaniment of organ, trumpet, harp and tympani.

Eugene V. Brewster and Mrs. Brewster gave an "operatic soirée" at their home in Brooklyn, with the following programme: Piano duet, overture, "Midsummer Night's Dream," Florence G. Hassell, Irwin Eveleth Hassell; baritone solo, "Dio Possente" from "Faust," Forbes Law Duguid; "Polonaise" from "Mignon," Florence Drake Leroy, Señor Guetary; "Grand Fantasy," Guetary; "Stride la Vampa," from "Il Trovatore," Sara Frances Evans; duet, "Parigi o Cara," from "La Traviata," Mrs. LeRoy, Señor Guetary; "Grand Fantasy," from "Lucia di Lammermoor," Karl F. Scholing; quartette from "Rigoletto," Emma L. Ostrander, Miss Evans, Señor Guetary, Mr. Duguid; travesty on "Carmen," Joseph Steinberger; literary guessing contest, "Concealed Composers," arranged by Mrs. Brewster.

A most attractive programme was arranged for the concert given last week by the advanced students of the New England Conservatory of Music and the Conservatory chorus and orchestra, G. W. Chadwick, conductor. The programme included numbers by Boellmann, Cesar Franck, Horatio Parker and G. W. Chadwick. The pupils taking part were: Harrison LeBaron, Lida Munro, C. Pol Plançon, Helen Pratt Kelly, Florence Jepperson, Walter Boyd, F. L. Huddy, Grace Swain and Heinrich Schurmann. The work of the students was full of promise and bore evidence of the unexcelled musical training which indelibly impresses the future career of every pupil of this widely famous institution. In point of attendance and of appreciation on the part of the audience, the affair was a gratifying success.

The Easter music at St. Patrick's Cathedral, New York, was of the usual high order and was sung by the choir of men and boys, with the accompaniment of the organ and an orchestra of fifty musicians from the Philharmonic Orchestra. J. C. Ungerer directed as usual. The programme comprised the processional, "O Filii et Filiae," sung to an old French melody. The proper of the mass was Gregorian and the ordinary was by T. Mitterer, Op. 76, for soli, chorus, and orchestra; the offertory "Haec Dies," by F. Riga, and the postlude Grieg's "Huldigungsmarsch." At the four o'clock service was sung Ravanello's "Regina Coeli," F. Witt's "Ave Maria" and Liszt's "Tantum Ergo." The psalms for the day were Gregorian, and the postlude Bach's D major prelude and fugue. The soloists were John A. Finnegan and N. Sebastian, tenors; P. F. Motley and William F. Hooley, basses.

In a recital which showed his audience that he still retains his old charm, Max Heinrich, the veteran singer and dramatic reader, offered a programme at Odd Fellows Hall, Boston, which included settings of well-known poems to music by that artist. The first was J. F. Waller's melodrama, "Magdalena" or "The Spanish Duel," the second Poe's "Raven." Mr. Heinrich's declamation was perfect and brought out every effective point with forceful intensity. Mrs. Charles A. White played the piano parts with excellent understanding of the music and fine sympathy with every variation in the voice of the reader. Mr. Heinrich sang three groups of songs, for which he himself played the accompaniments with much skill. Besides several Schubert and Schumann songs, he sang numbers by Mendelssohn, Richard Strauss, and one by himself, a "Sonnet" to words by Tennyson. The audience was markedly enthusiastic.

Where They Are

1. Individuals

Boulton, Isabelle—Buffalo, April 15.
Chase, Mary Wood—Topeka, Kansas, April 27.
Cole, Kelley—Louisville, April 19.
Costantino, Luigi—Carnegie Chamber Music Hall, New York, April 17.
Cunningham, Claude—Buffalo, April 15.
Douty, Nicholas—Chicago, April 15.
Dunham, Arthur—Chicago, April 15.
Fox, Felix—Boston, April 23.
Gabrilowitsch, Ossip—Mendelssohn Hall, New York, April 13; South Hadley, April 15.
Gogorza, Emilio de—Albany, April 8; Grand Rapids, Mich., April 15.
Gorham, Margaret—New Bedford, April 8.
Griener, Karl—New York, April 7 and 15; New York, N. Y., April 29; Bridgeport, Conn., April 30.
Hall, Marie—Winnipeg, Man., April 15.
Hamlin, George—Minneapolis, April 9.
Harper, William—New York, April 7; Louisville, April 19 and 20.
Hess, Willy—New Bedford, Mass., April 8.
Hissom de Moss, Mary—Chicago, April 7; Louisville, April 4, 19 and 20; Spartanburg, S. C., April 24; Charlotte, N. C., April 27.
Kronold, Hans—New York, April 16.
Leroy, Leon—Louisville, April 20.
Liebling, Emil—Des Moines, April 17.
Levinne, Josef—Carnegie Hall, New York, April 5; Mendelssohn Hall, New York, April 17.
Macmillen, Francis—Mendelssohn Hall, New York, April 16.
Mills, Watkin—Chicago, April 7; Toronto, April 9.
Mollenhauer, Emil—Boston, April 10.
Ormsby, Louise—Boston, April 10.
Petschnikoff, Alexander and Mrs. Petschnikoff—Oakland, Cal., April 11.
Powell, Maud—Boston, April 23.
Rider-Kelsey, Corinne—Minneapolis, April 9; Chicago, April 15; Milwaukee, April 16.
Rosenthal, Moriz—Columbus, O., April 9 and 10; New York, April 14.
Ruegger, Elsa—Mendelssohn Hall, New York, April 16.
Sandal-Bramsten, Marta—New York, April 18.
Saslavsky, Alexander—Louisville, April 18.
Schroeder, Hans—Chicago, April 15.
Schumann-Heink, Ernestine—Milwaukee, April 8; St. Paul, April 11; Cleveland, April 18; Chicago, April 20.
Schule, Leo—Louisville, April 20.
Sembrich, Marcella—Detroit, April 11, 18; Louisville, April 20.
Sovereign, Alice—Louisville, April 19.
Spencer, Janet—Chicago, April 15.
Swickard, Josephine—Columbus, April 8.
Tibbs, Arthur Le Roy—Chicago, April 8.
Van Hoose, Ellison—Louisville, April 19.
Walker, Julian—Cincinnati, April 25.
Walters, May—Philadelphia, April 17.
Winkler, Leopold—Syracuse, April 15; New York, April 22.
Witherspoon, Herbert—Minneapolis, April 9; Chicago, April 15.

2. Orchestras and Bands

Adamowski Trio—New Haven, April 8.
Boston Symphony Orchestra—Boston, April 13; Hartford, April 15; Boston, April 20 and 27.
Boston Symphony Quartette—Buffalo, April 8, Boston, April 22.
Brooklyn Oratorio Society—Brooklyn, April 25.
Chicago Symphony Orchestra—Salt Lake City, April 8 and 9.
Columbus Symphony Orchestra—Columbus, April 8.
Kneisel Quartette—Indianapolis, April 9, St. Louis, April 15.
Olive Mead Quartette—New York, April 11.
New York Symphony Orchestra—Syracuse, April 7; New Orleans, April 11; Memphis, April 17; New York, April 18.
People's Choral Union—New York, April 7; Toronto, April 9.
Pittsburg Orchestra—Pittsburg, April 11, 12; Cleveland, April 13.
Theodore Thomas Orchestra—Chicago, April 15 and 16.
University of California Orchestra—Berkeley, Cal., April 11, 25.
Volpe Symphony Orchestra—Carnegie Hall, New York, April 14.

3. Operatic Organizations

Conried Opera Company—Boston, April 8; Chicago, April 9, 10, 11, 12, 13; Cincinnati, April 15, 16; Kansas City, April 20; St. Paul, April 23, 24; Minneapolis, April 25, 26, 27.
"Madam Butterfly"—Detroit, Mich., April 9 and 10; Toronto, April 11, 12, 13; Buffalo, April 15, 16, 17; Syracuse, April 18; Rochester, April 19, 20; Pittsburg, week of April 22.
San Carlo Opera Company—Toronto, April 26, 27.

4. Future Events

April 7, 8—Syracuse Music Festival.
 April 8, 9—Salt Lake City Music Festival.
 April 9—Concert of the St. Cecilia Society, Boston.
 April 11—Concert of Banks' Glee Club, Carnegie Hall, New York.
 April 11—Concert of Harlem Philharmonic Society, Waldorf Astoria, New York.
 April 12—Concert of Teachers' Chorus, Philadelphia.
 April 14—Concert of Arion Society, New York.
 April 15—Concert of Chicago Apollo Club, Chicago.
 April 15, 16—Concert of Mendelssohn Glee Club, New York.
 April 16—Concert of Philadelphia Operatic Society, Philadelphia.
 April 17—"Aida," by Strawbridge and Clothier Chorus, Philadelphia.
 April 17—"Children's Crusade," Cecilia Society Boston.
 April 18—Concert of Rubinstein Club, New York.
 April 18, 19, 20—Louisville, Ky., Music Festival.
 April 19—"The Messiah," New York.
 April 20—Concert of New York Liederkreis.
 April 22—Metropolitan Opera House Benefit, Carnegie Hall, New York.
 April 23—Musurgia Concert, Carnegie Hall, New York.

CLOSES SERIES OF ORGAN RECITALS

Henry Gordon Thunder Gives Last of Interesting Programmes in Philadelphia Church.

PHILADELPHIA, April 1.—The last of five organ recitals which have been given on Saturday afternoons in March by Henry Gordon Thunder, A. G. O., at the Second Presbyterian Church, took place Saturday afternoon. Mr. Thunder played excerpts from "Parsifal" and the Good Friday spell. The prayer, transformation scene and communion service were given by George Dundas, tenor, and a chorus of twenty voices.

Dr. Charles Wood gave an address on "Parsifal." The recitals during the month have been very largely attended, the organ, which has only recently been completed at a cost of \$25,000, being the largest and best equipped in the city. It contains 3,684 pipes, and 142 registers, and cathedral chimes with 20 notes.

The latter Mr. Thunder has used very effectively at several of the recitals. Solos have also been given by Zadee Townsend Stewart, soprano; Clara A. Yocum, contralto; George Dundas, tenor, and Henry G. Moulton, bass. A. H. E.

"What sort of a tenor is he?"
 "Just the average sort."
 "What's that?"
 "He has a thin voice and a fifty-inch waistband."

MUSIC ON OCEAN LINERS

Custom of Playing on Steamships Was Originated by the Germans—Effect on Passengers.

The custom of band-playing on merchant ships originated on the German liners, says a writer in "Shipping Illustrated." Afternoon concerts were given by improvised bands, generally recruited in the steward's department, and the same Hans who had spilt sauce on the lapel of one's coat at breakfast could be seen earnestly blowing the trombone while the band was murdering "Heil dir in Siegeskranz," or a selection from "Freischütz." These primitive musical attempts have progressed like everything else and to-day professional orchestras are by no means uncommon on passenger steamers.

The most conservative of British lines has been obliged to follow suit, and very soon it will be as impossible to escape from the flood of harmony on the broad Atlantic as it is now to find actual rest, and for a week at least remain out of the reach of Wall Street news. Whether this evolution of the steamship into a floating hotel, with all the discomforts of the latter, as well as its advantages, constitutes a real improvement remains as yet to be proved. The question may be asked in all seriousness whether steamship companies are not now giving their patrons more than they really expect for their money, and certain it is that there are many—and

among these genuine lovers of music—who would prefer to eat their dinner in peace and silence.

It is said that music as a feature of the dining-room has become in vogue owing to the prevailing dullness of the present age. Conversation is a lost art and nothing better than music could be found to enliven the atmosphere, while all are maintaining an awkward silence. To the few, however, who need the spice of agreeable talk to facilitate digestion music at table is a positive nuisance. The man making a trip to banish unpleasant memories from his mind will not take kindly to the heart-rending notes of "I Pagliacci" or to Schubert's "Serenade."

The flighty music of Puccini may become perfectly abhorrent to him who has just been apprised by wireless of enormous financial losses, while the inexperienced making his first trip, who may be thinking of "the girl he left behind him," will become unnerved when the orchestra unfeelingly reminds him that la donna e mobile. In short, music should be restored at sea to what it originally was. Nothing is better than an open-air concert on the boat-deck of a calm afternoon, but let the atmosphere of the dining-room at least remain free from all melody save that produced by the clinking of glasses, the popping of corks, and the soft murmur that rises over an assemblage of well-bred folks gently conversing.

BUSY SEASON FOR WELL-KNOWN TENOR

Dr. Franklin Lawson Appearing in Many Oratorios and Recitals in the East.

Dr. Franklin Lawson, the well-known tenor, is one of the busiest men in the profession. Besides being soloist of South Church and Temple Israel, New York, and directing the work of his numerous pupils, most of whom are church singers or teachers of voice, he has filled a long series of concert and oratorio engagements.



DR. FRANKLIN LAWSON

New York Tenor Who Has Had an Unusually Busy Season

During December he sang in "Seedtime and Harvest," at a concert at Aeolian Hall; in "The Coming of the King," Hastings's "The Temptation," "The Holy City," at a concert in the Hotel Majestic, New York; a recital at Portchester, N. Y., and "The Messiah," New York city. In February he sang at the reception of Mrs. Reginald de Koven, a concert at the Hotel Majestic, New York; "The Deluge" and "Eve" at East Orange, N. J.; at the reception of Mrs. Charles Corby, Washington, and at a recital in Portchester, N. Y. In March he appeared in the "Creation" at Katonah, N. Y.; a reception and "The Iberian," New York; "St. Matthew's Passion," in Milwaukee; in Stainer's "Crucifixion" in East Orange, N. J., and New York city, and the "Messiah" in Norfolk, Va. During April he will sing in Malden, Mass.; in "The Iberian" in New York, on the 9th; Elgar's "Light of Life" on the

24th; Saint-Saëns's "The Heavens Declare" on the 25th; Verdi's "Requiem" at Tarrytown, N. Y., on the 26th, and in concerts in New York and Greensboro, N. C.

During August, he will appear as special soloist at Chautauqua, N. Y. Dr. Lawson is under the management of Mr. R. E. Johnston.

The school of singing conducted by Etelka Gerster in Berlin has been remarkably successful of late, the following pupils of the former diva having made their debuts on the opera stage during the past two months: Contraltos, Schereschewsky in Breslau, Hess in Cologne, Ella Gmeiner in Weimar, Marie Valentien in Königsberg, and Signe von Rappe in Mannheim; sopranos, Mara Friedfeldt and Jenny Dufau in Weimar, Helene Kölling in Frefeld and Birgit Engels in Wiesbaden.

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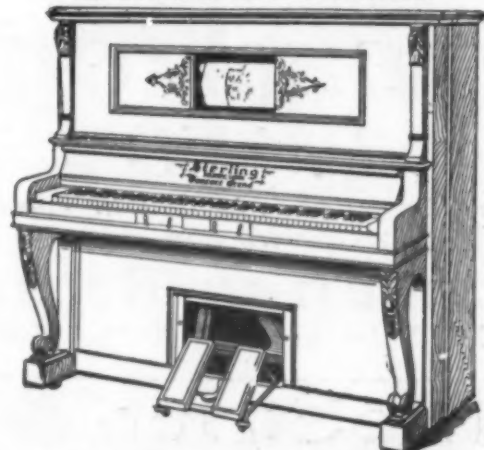
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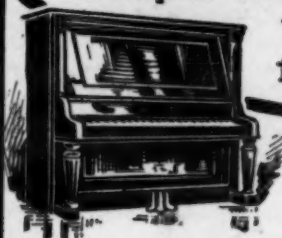
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